THE QUARTERLY JOURNAL OF SPEECH

Volume XVI APRIL, 1930 Number 2

ON THE STATE OF THE ASSOCIATION

A Message from the President

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A REVIEW of the 1929 convention brings to mind three important tendencies in the evolution of the National Association.

The first of these, and the most obvious, is, of course, growth. In the fifteen years of its existence the Association has increased from a charter membership of seventeen to a present membership of about fifteen hundred, and an actual attendance at the convention of over four hundred. Such a growth, achieved without high-pressure ballyhoo is evidence of great vitality, and there is every reason to suppose that it will continue.

The second tendency is the multiplication and intensification of different interests. No less than twenty-eight sectional meetings and round-tables were included in the 1929 program; yet they were hardly sufficient to take care of the demand for special studies and closer contacts. Such a schedule crowded into three days inevitably brings conflicts, and—from those who are obliged to miss one good program to attend another—complaints; but nobody seriously proposes the abandonment of sectional meetings. They are an essential part of our convention machinery.

The third tendency, still relatively new, is the spreading influence of the Association upon the educational policies of the country. While not as yet revolutionary, this influence has already been greater than any of us ten years ago would have dared to predict.

The first business of the Association has been, and should

continue to be, the exchange of professional assistance through the convention and THE QUARTERLY JOURNAL. In a sense, however, that objective is already being satisfactorily accomplished. Larger conventions and more sectional meetings will extend the opportunity to more people, but it is doubtful whether the individual member will ever derive more benefit than many of us have been deriving right along.

It is in our effect upon others that our increased numbers and greater community of interests will count most. Under the prodigious influence of the radio and talking pictures, American speech and speech education are bound to change rapidly in the next few years. The time is ripe for a responsible and far-reaching body of educators to help guide this change in the right direction. What body is better qualified than the National Association of Teachers of Speech?

In planning the 1930 convention your officers have in mind the need for numerous sectional meetings and round-tables with as little conflict in schedules as possible; for a progressively higher level of excellence in the papers presented; and for a better method of handling the business of the Association. If present plans mature there will be no sectional meetings in speech science or speech correction on the first day, but a fourth day will be added for the exclusive use of these sections. This should relieve the pressure considerably. Some way must be found also to provide more time for meetings of the Executive Council, either during or before the convention, since the manifold activities of the Association have quite outgrown the present arrangement, and much of the business presented to the Council at the recent convention had to be held over for future action.

It is hoped that at least a skeleton outline of the program can be completed before the summer vacation. Members of the Association are most cordially invited to send their suggestions to the President, including the names of speakers they would like to hear, topics they would like to discuss or hear discussed, and conflicts in schedule they would like to avoid. They are further invited to submit suggestions for the betterment of our influence upon, and service to, national education.

PROGRESS OR CHANGE?

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WHILE it is a commonplace phenomenon, true of each succeeding generation, that it measures its superiority in terms of its differences from the preceding one, it must be acknowledged that the metamorphosis of "Elocution" into "Speech Education" is a particularly spectacular example. It is, perhaps, as striking as the evolution of the "horseless carriage" into the "straight eight"—and as significant.

The changes are marked and evident. They may be seen in the changes in fashions for text-book titles from S. S. Curry's grandiloquent "Mind and Voice" to Woolbert and Weaver's "Better Speech." The old style methods of imitation which aimed at a mastery of formal technique are as extinct as the horse. The new teacher of speech differs from the Old Masters in objectives, in methods, and in vocabulary. Perhaps the most dramatic measure of the distance we have traveled may be found in contrasting the appearance of any Nineteenth Century group of "Expression" teachers with the tailor-made group which met at the last National Association Convention. Eccentricity has been replaced by an aggressive normality. Now we are proud of the fact that we are frequently mistaken for business men or teachers of mathematics.

We have come a great way in a short time, it is true. Perhaps the best summary of the expansion and advance of the whole subject of speech may be found in the article called "Public Speaking In A New Era" by Professor Edward Z. Rowell which appeared in the February issue of this *Journal*. Professor Rowell has summed up enthusiastically but accurately the great forward strides which have been made in speech education since 1900.

It is indeed an ungrateful task to inject a discordant note into this exultant chorus of self-congratulation but occasionally one is reminded of that shrewd comment of the Queen in "Hamlet"—"Methinks the lady doth protest too much!" Is there not, in the very vehemence of our assertion, in our pious horror of the very word "Elocution," something more nearly akin to the violent, unsymmetrical growth of the adolescent with his growing pains

and his imperfect coordination, than to the unself-conscious poise of the mature human? In short, while the changes are obvious, are not the rejoicings, perhaps, a trifle premature?

No one, let us be clear about it, no one would seriously suggest a return to the limited field, the haphazard methods, and the exhibitionistic ideals of the old-time Elocutionist. The last twenty years have witnessed a veritable renaissance in which the entire subject has been seriously reviewed and its essential importance to the whole educational fabric re-established. But just because we have progressed so far and at such a breathless pace is there not at least a danger that some of the motion may have been merely the oscillation of the pendulum rather than a forward and upward movement. Might there not be a very real value in pausing now to map the new country into which we have ventured and to consolidate our gains.

We cannot hope to go forward in the future unless we maintain constantly a critical attitude toward our techniques, our procedures, and our objectives. This paper is offered as a slight contribution to such a thoughtful examination.

The two questions whose answers will give us the best check on our present position are "Have we changed enough?" and "Are the changes all improvements?" Let us examine the speech field, applying to these two criteria.

In considering whether the changes of the past two decades have been radical enough, we must inquire whether speech training has kept abreast of every allied improvement in the whole realm of education. If speech education is to have its rightful place in the present era it must take cognizance of the newest information revealed by modern science; it must make use of modern tools, and must adapt both techniques and curricula to coincide with modern objectives in general education.

It would seem unnecessary to say that the progressive speech teacher should draw upon the newest and best in the sciences of phychology, physics, pedagogy, educational measurement, and phonetics. But an investigation of classroom procedure shows that an incredibly small number of teachers have altered their procedure to accord with the dicta of modern child-psychology or are making use of phonetics. Innocent children are still being taught

in oral interpretation to raise the voice at a comma and to pause for a count of four after a period.

Unfortunate as is this lack of adaptation of the tools of modern education to the teaching of speech, there is another failure which is an even greater menace to progress. This is found in a group of teachers who pride themselves on their up-to-the-minute knowledge of the newest school of psychology, the latest catchword in pedagogy, the last new text-book in the field. Their conversation is all of "kymographs" and "objective tests" of "reaction equivalents" and "experimental phonetics." Yet in their hands these valuable new tools fail miserably to produce results commensurate with their potentialities. While the methods have been revolutionized, the objectives have remained the same. Of what value is it to possess the newest type of machine if one does not understand the purpose for which it is created? The re-education of the conservative elocutionist may be a painful process but the type becomes rarer yearly and will probably be completely extinct in another ten years; the great need is to arrest the precocious development of the second type until their conception of the aim of speech education has caught up with their acquisition of the mechanisms of modern teaching. Perhaps the greatest obstacle to the accomplishment of this re-education lies in the complacency of this particular type of pseudo-scientific pedagogue and his absolute unconsciousness of his own incomplete evolution.

There is need, therefore, of a wider acceptance both of modern scientific methods and of revised objectives in speech education. We must replace the old measurement of actual achievement in terms of mastery of formal technique with new criteria. The most important of these is the power of self-criticism and a technique for independent improvement. And perhaps the most significant conception is that of the ultimate aim of all education as the perfect integration of personality. This realization of the subject as one contribution to the sum total of integrated skills and powers would seem to be the imperative philosophy of every modern educator. Without it, our newly developed tools manufacture robots but do not aid in freeing and developing complete human beings.

If the evolution of speech education is to progress to completion and maturity, then it must forge steadily ahead along these two lines of progress. Every teacher must be made aware of the

newest information, the most approved procedure in the actual teaching process; and all teachers must constantly re-formulate their specific aims in accordance with the aims and objectives of modern education. This constant need for revision of standards and acquisition of additional, approved teaching skills demands unremitting study and frequent abandonment of pre-conceived ideas. But this is the difficult, necessary path that leads to the heights.

In estimating progress after a transitional period it is important to investigate carefully whether the quite understandable error has been made of discarding every accomplishment of the past, and welcoming every new idea without requiring of it more than that it should be different. Accordingly, any attempt to evaluate present standards and procedures must be examined to see whether valuable material has not been thrown out in the first violence of the re-action against conservatism.

The most striking example of this tendency to eliminate the past as thoroughly as possible is evidenced, perhaps, in the virtuous horror which many speech teachers now feel for those of their number who read in public or who practise the art of oratory. One of the reasons behind the ostentatious pose of *not* using special techniques or, indeed, native skill in our public speaking, has been exposed in Professor Winan's letter which appeared in the November issue of the QUARTERLY. We have all suffered from the same nauseating jests about the teacher of speech "who will show us how this is done." Some day Webster will draw a famous "Events Leading Up To The Tragedy" cartoon upon this very subject!

But in spite of this and in spite of the fact that everyone admits that the art of teaching is distinct from the art of creating, there can be no doubt that the teacher who can also perform creditably and who refrains from so doing is deliberately abandoning a very valuable tool in teaching. The experience of actually doing the creative work which one expects of one's students is invaluable to the teacher, for in so doing, she will analyse difficulties, set possible standards, and quicken her own understanding and sympathy. Moreover the ability to furnish objective illustration and to present acceptably an example of the thing one expects is to add immeasurably to one's efficiency in obtaining results. It has been shown in other realms of creative education—notably in the writing of poetry—that the most effective teachers

are persons who have been engaged in similar creative work and whose techniques are the result of intimate, personal experience.

If the teacher of a creative art is to make the most of his opportunities he must *do* as well as *teach*. This is true not only of the so-called speech arts—reading, public speaking, acting, etc.,—but is immeasurably truer of the mechanics of speech in communications. It may be possible for a teacher to develop habits of excellent speech in his class when his own speech is slovenly, provincial, inaudible, ugly, but surely it is a *tour de force* accomplished against enormous and unnecessary odds. No, the best way to teach is still by example. Let us then not be ashamed to practise what we teach. Let us speak and read, as effectively and as beautifully as we possibly can when occasions for so doing present themselves. Let us, moreover, disdain to court popularity by debasing our own speech to the level of the most mediocre of our untrained students.

Besides voluntarily relinquishing many of the tools of teaching through dislike for the exhibitionism which marred so much of what was called "elocution" and "oratory," many teachers now limit the scope of the subject unnecessarily by defining speech merely as "communication" and disregarding wholly speech as "interpretation." This is due to a re-action against the impracticality of teaching merely the "arts" without the "under-girding" of the science of speech.* We are now in danger of digging only the foundation without ever rearing upon it those magnificent structures which will reveal to the young mind the beauties of literature and will open to the young spirit the freedom which comes through complete expression. Because the old elocutionists went too far, do not let us cut ourselves off from the power and the beauty of the spoken word.

Perhaps the greatest danger to the continued growth in speech education lies in the conflict between the drive toward specialization on the one hand and the rapid increase in general knowledge of the subject on the other. The conflict between these two powerful and opposing urges is resulting in an age of too exclusive specialization without adequate understanding of the fundamental principles of all branches of the subject.

The situation here is analogous to the relation of general prac-

* Weaver, A. T.—"Charles Woolbert"—Q. J. February, 1930, page 4.

titioner and specialist in medicine. The scope of knowledge in the field of medicine is constantly being widened through discoveries and inventions in biology and chemistry. The tendency of the age is away from the old general practitioner with his rule of thumb knowledge toward the skill and authority resulting from years of research and practice within a strictly limited field. However, no doctor or surgeon would dream of beginning to specialize in any one field until he had had years of study on the fundamental principles which underlie all therapy. Every diagnosis made by a specialist must be based upon broad knowledge of the mechanism of the whole human organism as well as upon a minute study of a single disease. One would have very little faith in a doctor who admitted that he knew nothing of the workings of the respiratory tract since his specialty was the stomach. Yet this type of ignorance is just as illogical in the speech specialist as it is in the medical practitioner.

This narrow, premature specialization results often in an intolerance of and a disrespect for all other phases of speech work. This, in turn, produces a lack of cooperation between various members in the same department, leads to confused or even opposing directions and standards, and to a lack of integration of the subject as a unified whole. Thus we have teachers of public speaking who belittle the work of teachers of voice and speech production, teachers of dramatic art who sneer at public speaking, and teachers of speech correction who ignore the principles of good speech!

This illiberal specialization destroys real effectiveness in teaching since each specialty is neither taught nor learned in relation to the subject as a whole. This results almost inevitably in the two most common fallacies in teaching—the teaching of means as ends in themselves, and the teaching of the subject rather than the pupil. Who has not seen the teaching of phonetics reduced to an exercise in the writing of script or has not witnessed the failure of remedial measures through a failure of the teacher to treat the patient rather than the speech symptom?

If this confusion between tools and objectives is to be noted in classroom procedure, how much greater is the confusion which exists with regard to the relative value, functions, training, and objectives of the research worker and the practical teacher. No really alert teacher would wish to disparage the tremendous value

of even the relatively small amount of independent investigation which has been made available for general use at this time. Let us have ever more research and let us establish ever more direct channels by which the results obtained in the research laboratory may be made available for classroom use. Two obstacles now impede the most efficient use of this added knowledge. The first is the present confusion between the diverse aims of the research student and the practical teacher. There is a tendency on the part of some teachers to attempt to be both. The research person must acquire an impersonal, scientific remoteness from his subjects; he must work with absolute disregard for conclusive, preconceived results. The teacher who is impersonal and consciously withdraws from a volitional aim is a failure and teaches nothing. Anyone who attempts to combine totally dissimilar processes is bound to lose efficiency in each one. It is absolutely essential, then, that the two functions should be kept absolutely separate. This is not to be construed as meaning that teachers must never have recourse to research work. But the diversity in aim and procedure between the two types should be clearly realized and no one person attempt to combine them simultaneously.

The other obstacle to rapid progress lies in the present distrust of the practical teacher for the findings of the research student and in the present inadequate lines of communication between class room and laboratory. This isolation is sure to be overcome in time provided the sphere of each activity is clearly defined and its actual interrelation determined.

If, therefore, we are to emerge from this tempestuous period of transition thoroughly modernized, if the renaissance in speech education, so auspiciously begun, is to come to a satisfying consummation, we must pause now to consolidate our position in the ways which have been mentioned. Let us differentiate in purpose and training between research and the teaching process in a manner which will coördinate the efforts of one for the benefit of the other; let us build up the necessary specialized fields upon a broad foundation of fundamental knowledge of the entire field, omitting nothing merely because it has been misused in the past; and finally, let us adapt the newly acquired tools, the enriched and revaluated content, to the proved needs of the student as he functions in a modern ever-changing civilization.

SPEECH TRAINING IN THE ELEMENTARY SCHOOLS OF ENGLAND AND THE UNITED STATES

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IT has become quite the fashion to make a brief visit to a foreign country and to feel well qualified thereafter to make authoritative general statements based merely upon rather casual personal impressions of the country thus visited. I wish to state, therefore, that what I have to say about the teaching of speech in England may or may not be true in all parts of England and Wales. My statements are based on data gathered from visits to the following:

13 Elementary Schools,
7 Training Colleges for Teachers,
4 Junior High Schools,
1 University, and
1 Technical School

I had the privilege of hearing seventy-six recitations in English in which the main object of the lesson was speech improvement, and had twenty-six conferences with educational authorities in England and Wales.

The purpose of the investigation was two-fold; first, to ascertain what conscious efforts were being made to insure beautiful, unaffected, pleasing speech in the elementary schools of England, and second, to find out how much of this program could be utilized in America to improve what Mr. Otis Skinner has called our "polyglot speech."

Since the attitude of the people toward a subject in any country largely determines the treatment of that subject in its schools, it seems important to consider first of all the attitude toward good speech in England and America.

This attitude in England I found to be akin to the English conception of politeness. In visiting the schools in Kent County, I was particularly impressed with the politeness and courtesy of the children. I asked one of the headmasters how he was able to secure such universal politeness. He looked rather surprised and said, "Why, I do not know excepting that politeness is assumed." I replied, "Suppose you assume it and do not secure it, what

then?'' His answer to that question was, ''Oh, you see public opinion is *for* politeness in England.'' In like manner it can be said that public opinion is *for* good speech in England. It can be rather dogmatically stated that England develops a general attitude of wholesome respect for the spoken word. Children are constantly made aware of the idea that English is a rich and ancient language and that to this language they owe their loyalty, their respect, and their reverence. At times one feels that this attitude toward their speech is bound up with a kind of patriotism.

One of the most outstanding phases of this respect for good speech is the acceptance of what is called in England the ''bilingual attitude'' toward English. This term is used in the National Course of Study and means that it is necessary for a great many people to have two English languages; one, their native speech, and the other, their acquired speech. In England this acquired speech is spoken of as ''received'' English and every effort is made to insure its habitual use.

Many illustrations of the use of ''received'' English can be heard in various walks of life. In a London hotel, the woman who was scrubbing the windows spoke a very beautiful English. She said that she had learned it in the elementary school. While she was speaking, an assistant came into the room and she turned to her and said, ''Tike the pipers into the 'all.'' In the Marylebone School in London where there are a great many children of Russian, Italian, and Jewish parentage, girls twelve or thirteen years of age read poetry and spoke to the visitor with very beautiful speech. The headmistress said that these girls had learned in school to speak a ''received'' English and that she felt it was her responsibility to insure its habitual use. She said that in their homes and on the playgrounds, they still spoke their native dialect which was a very different kind of English.

This bilingual attitude toward English has never been accepted in the United States. We are inclined to desire a rough and ready pioneer speech, even though we are no longer considered a pioneer people. We are disposed to argue that it makes little difference *how* we say a thing so long as we ''get it across.'' We are likely to believe that if one speaks grammatically and correctly, one speaks well. This American attitude is quite apparent in many courses of study now used in the elementary schools of our coun-

try. In fifty of these courses, examined very critically, the term "good speech" was used to mean correct verb forms and other grammatical habits. No examples of technique were suggested for improving resonance, for front utterance, or for pure vowels.

The bilingual attitude is perhaps difficult of acceptance here in the United States because we are afraid of being thought affected if we change from our native to an acquired speech. When we are learning to skate, to dance, to play bridge, or to speak French, we find many kind friends ever willing to assist us if we make mistakes in our new venture. But when a person is attempting to master a new speech, he finds many people who are inclined not only to laugh at his efforts, but to ridicule him as being a "high-brow" or a "snob."

Another drawback to any improvement in our native speech is a fear of imitating British speech. The answer to this objection is that it is not British speech but standard speech that we wish to acquire. No matter how hard we try, there are few of us indeed who could really acquire the intonations and inflections of the British. Why should we? We Americans have a beautiful speech of our own and when rightly spoken, it will pass muster in any international court where cultured people gather. Someone has defined an educated person as one who *knows* the best things, while a cultured person is one who *likes* the best things.

This attitude toward British speech has made many Americans antagonistic to the idea of acquiring a standard speech. However, in spite of this opposition, we are slowly but surely accepting a standard which we hear occasionally over the radio and always in the best performances on the legitimate stage. In April 1929, the first medal for good diction over the American radio was awarded to Mr. Milton Cross, whose speech is a standard which Americans might follow with commendable pride. We are also awarding medals for the best diction on the American stage. Whether we desire it or not, we are coming to accept the speech of such stage folk as Walter Hampden, Edith Wynne Matthison, and Otis Skinner as worthy of commendation and imitation. In addition to these two opportunities for becoming ear-conscious of standard speech, we now have phonograph recordings of the speech of some of our best speakers. These records are used in many of our normal schools and high schools. Listening exercises are being given by

speech teachers who use these records in order that their students may have the same opportunities for hearing beautiful speech as do the children who can see and hear the best that the American stage has to offer.

England has a definite standard for good speech, and, as a country, she sets about acquiring this standard in the lowest grades of her elementary schools. She never ceases to consider it a problem even after the students have graduated from the university. In 1927 the British Broadcasting Association had a distinguished committee whose business it was to see that pure speech came over the radio. It seems almost as though the spoken word is of greater importance than the written word in England. I was told by two authorities that no stigma was attached to a misspelled word in England, comparable to the stigma that is attached to the nasal twang. I was very frankly asked what we were doing about the nasal twang in the United States. My reply was that we were doing very little because, as yet, we have not heard it!

In England a good education is synonomous with good speech, and by good speech is meant the speech of the so-called cultured class. In the United States one may receive a Bachelor's degree and a Doctor of Philosophy degree with no attention to speech, apart from grammar. It is a known fact that a lisp, a stutter, a nasal twang, a back-throat guttural speech, an impure vowel, or a "mouthed" speech is unlikely to cause any scholastic degree to be withheld. With the exception of marked speech defects, such as lisping, stuttering, and stammering, very little attention has been paid to beauty of speech even in institutions for training teachers. This latter is rather a broad statement, but is based upon a study of fifty normal school catalogues.

One finds many evidences in England of the connection between a good education and good speech. In 1927 in the Leeds District, one of the most popular night classes for workers was the one devoted to speech improvement. These classes were voluntarily chosen by the workers. One of the inspectors was rather curious to find out why a certain group continued to ask for courses in speech improvement. He was not very successful in getting replies, but one of the men told him that his children had received scholarships in very good secondary schools and that when they came home at holiday time and brought other children to visit

in the home, he and his wife wished to be able to speak as well as the children.

In London there are at present night classes for people who are interested primarily in speaking the English language beautifully. I had the privilege of attending one of these night classes composed of school teachers who were not only desirous of improving their own speech, but who wished to learn methods of transferring their knowledge to their pupils. Another night class was composed of stenographers, librarians, and nurses; while a third group, meeting on Sundays, included actors in its membership. These efforts to speak well in England make the English people more ear-conscious of speech than we are. This is shown as they listen to the voices of tourists, as they criticize the talkies, and as they attempt to imitate a class of speech even if it forces them to have two English languages.

Six of the seven teacher-training institutions visited offered required speech courses. In the London Day Training College, there is an interesting procedure in the speech classes. During their first semester, students are requested to participate in no public performance which requires speech. They may engage in classroom recitations only. The first semester is devoted to voice diagnosis and to remedial work. In this first semester, the prospective teachers master the international phonetic alphabet and use it as a guide in correcting their own speech. In the rural area of Bingley, I found that the English teacher was planning a survey of the local district in order to list the local dialects and thus be in a position to cope intelligently with the needs of her students.

What is our situation in the United States as regards teacher training institutions? In 1927 a study of fifty normal school catalogues revealed the fact that only four schools provided speech education courses which were required and listed as speech. Thirteen normal schools had required courses which might possibly be so listed. Thirty-three institutions had no required speech courses. Few states have gone so far as Indiana whose last legislature passed a law requiring speech courses in its teachers' colleges.*

English teachers are not afraid to give direct speech training.

* The report of the committee on Teacher Training Institutions published in the February, 1930, issue of THE QUARTERLY JOURNAL indicates some important improvements within the past two years.

In the United States, most speech training is given in an indirect way in the elementary schools. Perhaps this is the best way to give it, but up to the present time, its results have been amazingly inadequate.

In a school in Kent County, England, three speech principles or slogans were written on the blackboard as follows:

"We must speak with:

(1) Distinct Consonants,
(2) Pure Vowels and,
(3) Front Utterance."

Front utterance was interpreted for the young children as "speaking immediately back of the front teeth." In another school in Kent County, the headmaster used a form of visual instruction by drawing on the backboard pictures of the mouth, showing its shape for various vowels as o, e and ah. In Manchester, a small child in the nursery school lisped the Mother Goose rhyme of "Jack be nimble, Jack be quick." Most teachers and parents in the United States would have considered this very cute. Her lisp, however, was of immediate and great concern to her teacher and to the principal of the school. In the second grade in one of the schools in Manchester, an American child was being given special attention in order that he might overcome his nasal twang. In even the most progressive schools in America, this child's nasal twang would likely have gone unnoticed. It is not unusual in England to find teachers who can detect impure vowels used by their pupils and remedy these, at least temporarily, in a few minutes' time. One instance of this which I observed was the use of an impure vowel in the words "gold" and "lady." I wonder how many of our teachers are ear-conscious to the extent of detecting the impure vowels in such words as "taown" for "town," "haouse" for "house," "raound" for "round."

In America the key word for oral language instruction from the kindergarten through the eighth grade has been *spontaneity*. We have stressed *spontaneity* and *content* and we have neglected *beauty* and *form*. We want children to have a rich environment with much opportunity for talking. We regard very highly, and rightly so, good ideas, interesting content, correct grammar, and the ability to be heard. We hesitate to interrupt the flow of speech for fear the child will stop talking. With the exception of

the foreign child and the timid child, this would perhaps be a desirable result, if by this means, the child could stop, look, and listen for good speech in others.

The most outstanding and helpful contribution to speech training found in the English elementary schools is the use of poetry. In some places this work has assumed such large proportions as to be called the "verse-speaking movement." Children not only read the verse of recognized poets, but, in addition, create and read verse of their own. Many children keep their own anthologies of verse, putting into these notebooks their own personal choices of poetry. These books are prized very highly and in several schools I found the children reading from them in their leisure hours. The elementary schools in London have an annual poetry meet for which preliminary try-outs are held. A bronze tablet is awarded to the winning school.

Verse-speaking choirs are formed in classrooms in somewhat the same way that we form glee clubs. Children in each school who have the best voices and who speak most beautifully are selected for the verse-speaking choir. Often they stand in the form of a hollow square with the teacher or a pupil leader in front. The leader uses a baton, or his hand, to indicate the rhythm. In order that this rhythm shall preserve the silent beat, the children associate the silent beat with the rest symbol in music. To ignore this silent beat not only destroys the rhythm, but syncopates the movement.

The elementary teacher in England believes that to be able to read poetry as though it were music is an ideal for good speech, even if the child speaks a dialect at home. In the United States, silent reading has come to occupy so great a proportion of the school program that little time is left for oral reading of either prose or poetry. One must not minimize the great necessity for teaching children to get information rapidly, correctly, and silently, but the fact remains that beautiful poetry, as well as beautiful prose, was intended for the ear rather than the eye. In the American elementary school, we fear a return to the old false elocutionary effects and this, perhaps, is one of the reasons why the amount of time devoted to oral reading has been markedly reduced.

Many people in England are coming to have less pride than

formerly in preserving local dialects. This, however, can not be said of Scotland or Wales. Mr. Spurley Hey, Director of Schools in Manchester, speaks a very beautiful English. He told me that up to the age of fifteen, he spoke a Yorkshire dialect. At that time he entered a secondary school, and in the first few days made the discovery that he did not talk as the other boys did. He determined to do so, however, because he did not wish to seem peculiar and because he realized that "buk" and "coom" for "book" and "come" made him so. He hired a tutor and with much persistent effort learned to speak standard English. He can also speak his Yorkshire dialect and he is a strong advocate of retaining the quaint words in any dialect. In other words, he is bilingual in English.

The second noticeable effect in England is, to repeat, that the people are more sensitive to speech. A third effect is that using standard English tends to break down distinctions in England so that one cannot always distinguish a good education from merely a good vocabulary. In America, we judge largely by the presence or absence of correct grammar. A fourth result is that the belief in the beauty of English gives a great impetus to poetry reading and this love of poetry extends into adult life. It can be surmised, though it is not scientifically proved, that there is less poetry reading among adults in the United States than in England. One might consult librarians to verify this statement. A fifth result is that this attitude toward English focuses attention on a required speech course in teacher-training institutions as the hope of the next generation. It also arouses in a nation a respect for its language and a desire to assist in an educational program to preserve the beauty and purity of that language.

Out of the study of the English situation and procedures, the following conclusions emerge as to our own problems in the United States:

First, one of our greatest educational problems today is the recognition of a need for definite speech education, beginning with the home and the nursery school and extending through the elementary school, the high school, the university and eventually out into life itself.

Second, we need to develop a respect for the word well-spoken in America rather than a tendency to call it snobbish and affected.

Third, the acceptance of a bilingual attitude toward English would assist materially in improving our speech.

Fourth, we need less insistence in all schools on participation in school plays and dramatics until students can speak a more agreeable English.

Fifth and last, our special problem in the elementary school is to teach the art of speech to children in as definite and vital a manner as we now teach the arts of painting, dancing, drama, and music.

THE IMAGE OF SALESMANSHIP IN PUBLIC SPEAKING

EDWARD Z. ROWELL
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IT is now clear to all members of our profession that our subject has in the last decade and a half started upward in an important renaissance. I say *started* deliberately, for while so much growth has already taken place that we can discern the basic character of the new tendencies we are still confronted by the need of very extensive research and of much careful criticism.

The present article is an attempt at a contribution to criticism. It takes for its subject, as the title indicates, the attitude that public speech should be conceived of in terms of salesmanship. It aims to look into the nature of that conception, to examine its implications, and to estimate its worth and desirability.

There appear to be four types of circumstances in which the fields of speech and salesmanship happen to become associated. The first is that where the principles relating to public speaking are applied and lent to salesmanship. This is traditional and there is nothing in the situation over which we need to pause. Any principles or truths which may be developed in one human activity may and should be used in connection with another activity if they are applicable there and violate no standards which mankind wishes to uphold. The second is the simple recognition of the fact that some of the psychological factors present in a sales situation obtain also in the relation of speaker and audience. This, too, is a matter that should be provocative of no comment, for, wherever

there are those who speak and those who are spoken to, there is present something of the speaker-audience situation. The third type of circumstances is one where speakers or teachers of speech see in the current psychological expositions of the sales situation something that speakers should borrow. That something is the salesman's interested and presumably highly successful preoccupation with his prospect. Here we have something new. It is the tendency to identify the essential traits of public speaking with the essential traits of salesmanship—to reverse the earlier practice of lending to salesmanship the attitudes and devices developed in public speaking and to begin lending to public speaking the attitudes and devices of salesmanship. The fourth type of circumstances is that where departments of speech in our colleges of liberal arts assume the function of offering training in salesmanship.

With the first two conditions we are not here concerned because there is nothing in them that demands discussion. The third and fourth are the ones which challenge our attention. The fourth is obviously a part of the larger question of the mission of the college of liberal arts—a question with which our profession is going to be pressed more and more in the next decade. The third situation or tendency is the one to which we are addressing ourselves, particularly in this discussion.

The employment of the image of salesmanship in indicating the dominant trait of public speech is not, in its broader aspects, of contemporary origin. For at least twenty years, "successful" business men have been urging ministers of religion to conceive of their preaching as the enterprise of "selling the gospel." And evidence will hardly be demanded for the assertion that the identification of speaking with the "selling of ideas" has been a popular vogue in America for the greater part of a generation. What really is recent is the fact that in its more technical bearings the tendency has only lately found explicit and audacious advocacy in college class rooms and in the writings in our field.

Anyone who is even slightly acquainted with the phenomena of social change as they come under the observation of social scientists can readily visualize for himself the sources from which the general tendency springs. It is a fact well known to all students of society that men and their minds assume the traits that are

manifested in the most dominant activities of any particular age. If an age is dominantly military men think in terms of military activities and attitudes and employ military imagery in their language. In such an age even religion becomes a crusade or a knighthood, and preachers appeal to the faithful as "soldiers of the cross" and call for a "valiant faith." If an age is one of exploration and discovery a different mood comes over mankind. Faith becomes a "search in spiritual realms" and preachers use the vocabulary of "quest," of "pilgrimage," or of "expedition." Neither religion nor philosophy nor education nor language nor ideals can ever remain fully detached from such contemporary influences. It always happens that when transitions take place from one type-era to another people make restatements of their ideas and attitudes in terms of the imagery of more current experience. And whenever people do make these restatements they usually feel a freshness about their ideas and attitudes as if they were experiencing newly discovered truths.

Now, our own age is an age of distribution, of merchandising. As such it, of course, overlaps the age of production which has just preceded it. But the age of production, in the sense of a vital response to need (here thought of in terms of Malthus), is giving way to the other. The western world is now producing more goods than it can use with the consequence that distribution (with salesmanship as an essential element) has appeared as the most outstanding economic activity of our time. What more natural than that our very ideals should somehow become precipitated into language borrowed from this realm?

And they have been and are being precipitated into that language. A retiring youth in being urged to exercise greater personal initiative is told to "sell himself" to the world. An idealist with visions of social improvement is importuned to "sell his ideas" to society. And a student of public speech is told that the principles of the arts are identical with those involved in salesmanship. All this must sound very familiar to the ear of every reader.

When we search for a possible immediate reason why the tendency has become particularly strong within our own field we discover that it lies in the growth of interest on our part in the audience. Few ideas have in recent years taken a more vivid

hold of our minds than this concept of audience contact. It has impinged on the minds of some of our fraternity with the sensation of a discovery. One might be tempted to believe that in pre-contemporary times speakers and teachers of speaking had never realized that the audience had to be considered. And, speaking relatively, there is more than a grain of truth in such a supposition for one searches in vain in the older texts for those sections and chapters on the audience which occupy so important a place in present-day works. If, then, we recall that preoccupation with the prospect is the salesman's chief concern we can understand how it is that the audience is the main bridge upon which public speaking and salesmanship meet. They do have something important in common and it must seem reasonable that Professor Overstreet should be seer to both.

What we have noted thus far easily evokes the reaction that all this is proceeding most naturally. If this is an era of salesmanship it brings with it its attitudes and its language naturally; and if public speaking and salesmanship have a very important factor in common they become associated, again, naturally. It would seem, then, that when we admit that all this is natural we bring ourselves to the conclusion of any useful discussion of the subject. No argument seems in our Darwinistic age more impressive than the argument that such and such is the way things *naturally* take their course. All that it would seem possible to add, therefore, is that our era with its interest in salesmanship will some day be superseded by another and that then the present conception of speech as salesmanship will give way to some other image the character of which no one is at present able to anticipate. Let nature take her course for we can do nothing about it!

But is this impression of the finality of the argument from nature a valid one? It is, as regards some realms—notably wherever the purpose of intelligence is specifically knowledge. It is not, as regards realms where intelligence aims at conduct or creation. At its higher levels human conduct and creation always reach a point where men develop standards—standards of right and wrong, standards of the artistic and inartistic, standards of the refined and the crude, standards which all along the wide front of human living are subjected to measuring and weighing and evaluating. Higher rationality means criticism—abstract valua-

tion—and no human function can rise to the level of an art without it. It is, therefore, proper that this tendency to identify the character of public speech with the character of salesmanship should be made to stand the fire of further scrutiny.

A consideration of this conception of public speech as salesmanship through the exhibition of its social and intellectual antecedents reveals in the situation three very significant characteristics. The first is the fact of its transiency. Thinking of speech in terms of the imagery that comes from the dominant interest of an age is necessarily fleeting, short-lived, and possibly even vagrant. The second is the fact of the thinness of its relational derivation. To call public speaking salesmanship is to ignore many other images which belong to it and belong to it through much more natural relationships. And the third is the fact that those traits of salesmanship which public speaking is tempted to copy are under censure even in the world of business. Let us look at the significance of these three facts.

Saying that the imaging of public speaking as salesmanship bears the character of ephemeralness carries with it the implication of unfavorable judgment. But is this implication inevitable? Should not teachers of speech be sufficiently worldly and practical to recognize the vital practices and usages of current life? And is it not disloyal to the needs of our students to teach them to think and to speak in a way that is unnatural to the world outside our academic halls?

In this case the implication *is* inevitable, for, what are we? We are members of an association of scholars whose functions are research and teaching. But scholarship and teaching imply criticism and criticism implies standards and standards imply selection of the better. Does a conservatory of music pay a moment's attention to a musical vagrant like "Yes, we have no bananas?" Did ever a department of English literature more than glance at the best sellers of E. P. Roe? Does the professor of political science derive his opinion of Soviet Russia from the popular prejudices of our public press? Does the philosopher find logical aid for his metaphysical reasoning in the cosmology of current tradition? The answer is, No! Somehow the rationality which is adequate for scholarship and teaching and for creation finds it impossible to see significance and worth in much of the prodigal ex-

perience and activity of mankind. And intelligence as often as not achieves virtue when it ignores the diurnal, be it ever so impressive in its prevalence or in an advertisement of its modernness. Intelligence wants permanence, timelessness, fundamental truth.

Of course, all this may be true and yet the objections remain unanswered, for, may it not still follow that the concepts and symbols provided in the classrooms will make our students' minds strangers in the world? And is it not clear from the start that one of the tasks of teaching is to translate meanings into the language of common life? Perhaps. But let us risk letting this objection stand until we have looked into the second characteristic of the image of salesmanship as it is applied to public speech. Possibly it may then require no further thought.

Our second observation was that thinking of public speech in terms of salesmanship is to make analogical use of an image which has only thin connection with the field to which it is applied. We have said that to call public speaking salesmanship is to ignore many other images which belong to it and belong to it by much greater right. Why permit ourselves to limit our mental associations here to the picture of a salesman—a citizen without affection in the world—when public speech has been most nobly represented by the prophet, the thinker, the statesman, the jurist, the preacher, the reformer, the artist, the teacher and the leader in discussion or in elegant conversation? Salesmanship! What a shabby image! We might as well look to a warehouse as an architectural model in a world with centuries of noble design!

Teachers are sometimes too easily impressed by the idea that there is a vast gulf between the ideals and usages of the classroom and the practices of the world. They are often upset when they realize that the word "academic" may be used as an opprobrious epithet. Like the bishops in some of our churches, they become afraid that they do not look and act enough like business men. They are fearful lest it be really true that they are other-worldly. Why be deceived? The scholar *must* be academic. He *must* be detached from the immediacy of pressing contemporary life. Intelligence *means* detachment. It *means* standing by for the purposes of observation, evaluation, reflection. It *means* seeing situations in terms not of the immediate setting only but in terms of

more comprehensive experience. It may even mean a kind of timelessness of view, a vision of events *sub specie aeternitatis.* The fact is not that the professor is other-worldly but that he sees the present world more comprehensively and more analytically. That is the real meaning of academic detachment and the nature, too, of any intellectuality.

What more needs to be said? Is it necessary to say that this kind of intelligence is in the best sense practical? Is it necessary to argue that much of our practice of translating our culture or of humanizing our knowledge is nothing but the missionary's adoption of the religion of the native? Is it necessary to sound the call again for loyalty to the program of lifting the world to better standards? Let us hope that a mere reminder of these things is all we need, and let us speak of public speech not in terms of such restricted connotation but in terms of its own rich tradition. Where in salesmanship is the intelligence, the spirituality, the culture, the distinction, the greatness revealed in the history of public speaking?

But we need yet to know what the chief connotations of the image of salesmanship are. This question brings up the third fact which we have noticed about the conception of speech as salesmanship, namely, that the traits which public speaking is most tempted to appropriate from salesmanship are under censure even in the world of business. The heart of the "science and art" of salesmanship as it is practiced today is to know about human nature and the mechanisms of response all that may be needed for a technique of persuasion that can overcome all sales resistance. Salesmen learn to think more in terms of the manipulative compulsion of men's minds and desires than in terms of goods or services offered. They come to care more about success in selling than about the qualitative features of that success. Salesmanship is today unwholesomely occupied with sales psychology because sales psychology runs counter too easily to good sportsmanship, good taste, good ethics, and genuine social need. Salesmanship is today a psychologically over-sophisticated aggressiveness whose one interest is in "putting things over."

Now, these are just the traits which the leading men of our profession have always discouraged in their students. No public speaking teacher of good taste and sound wisdom can ever think

of the salesman type of speaker without a quiver of repugnance. We have repudiated the spirit and manner of the demagogue. We have made light of the brilliant figure who can get a maximum of oratory out of a minimum of information. We have felt nothing but antipathy toward the aggressive adolescent who has no essential culture but who can "make a snappy talk." And we have been made aware again and again of how easily these tendencies veer into charlatanism. How then could we endure without protest this tendency to conceive of the very character of public speech in terms of salesmanship?

The conclusion that we can now draw, then, from this examination of our subject is this: that to use the image of salesmanship in referring to the nature of public speech is a vagrant and shabby practice unworthy of the intelligence of men of culture, unnecessary as a pedagogical device, and unwholesome as an influence on a human activity which has possessed associations of decidedly nobler quality.

ABANDON, A CHARACTERISTIC OF PERFECTED SPEECH

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IN undertaking to write on abandon as a quality or principle of art for an eager but consistently cautious and contentious group, I find myself at the outset possessed by the desire to abandon myself to facetiousness and fun and at the same time restrained by a very earnest wish to state the problem in such a clear and definite way as to give ground for profitable consideration.

Perhaps the little imps of merriment will be satisfied if I confess the funniest happening of all my long teaching life in connection with this subject of abandon. I taught for six years in a training school for teachers, and there my greatest difficulty was to get the students to trust their own impressions and give themselves up to the purpose of sharing them with their fellows in any thought realm outside of the coldly rational. The fruit of my strenuous labor, showing the danger of forced teaching, came tumbling out of a State examination paper written by one of the school boys.

You can imagine the shock to my New England mind when I read in his clear Spencerian or Palmerian hand in answer to some question on how to teach children to read with expression: "To have expression you must abandon your character."

Another amusing experience and thought-provoking, too, was reported to me by a teacher in a model school where I was supervising the oral reading practice. In the second grade where the teacher had responded with enthusiasm and intelligence to certain suggestions as to leading the children to read poetry with poetic feeling and sympathetic response of body and voice to the end of educating them poetically and at the same time improving their voices, their diction, and their vocal expression,—the children were reading their Stevenson, Rossetti, and Blake with vivid imagination and genuine feeling, ears enjoying the melody, bodies vitally rhythmic, voices attuned to the music of the lines, and souls afire with the joy of poetic sharing of truth and beauty. They were invited one day to read to the boys and girls of the seventh grade where the teacher was having difficulty in getting results in the reading of poetry. And because they had been trained to share their poems with joy, they read with glad abandon.

After the reading was over and the seventh grade pupils were alone with their teacher, one of the older boys, son of a conservative professor, said, "They have no shame!"

To him their frank expression of feeling was amazing and perhaps in doubtful taste, at least a cause for wonderment in contrast to his own inhibited and monotonous practice. That phrase "without shame" is deeply significant. A comparison of it with our present use of *shameless* as applied to some of our theatrical productions might be profitable. It certainly suggests abandon of the right kind, and points the way to freedom from many fears in connection with public address. A leading light in psychology once confessed to me that he was ashamed to read poetry aloud, and that he must have a table in front of his legs to do it at all in public.

These incidents and examples show the dangers and difficulties of my subject and point to the double use of the word abandon to mean either a good or a bad use of freedom. I shall take as a working definition: Abandon means without artificial constraint. It is greater than freedom in its significance since it implies dar-

ing—a sufficient, sometimes a full, use of vitality, nerve, force, dramatic power. It is active in meaning rather than passive, and yet it suggests the giving up of the self to carry impression into satisfying expression.

We use the term abandon most commonly in speaking of climaxes in dramatic action and the manisfestation of intensely passionate experience, and yet it is a quality of the most quiet and temperate art. It is needed in reading the *Twenty-Third Psalm*, Keat's *Sonnet to Sleep*, and Milton's *Il Penseroso* as well as the *Book of Job*, *Macbeth*, and Browning's *Dramatic Monologues*. In voice, abandon does not necessarily mean loudness or even vibrato. It does not always call for violent action. It may show itself in moments of absolute passivity of body, or the faintest audible whisper. It calls for that degree of the giving-up of self to the communication of experience that the experience and the purpose of the communication require. It is in harmony, not in discord, with ease, economy, and repose.

As an art-quality, abandon obviously differs from merely natural giving-up to impulse. The artist must select the idea or experience to which he can give himself wholeheartedly, he must secure a guiding and controlling purpose "to communicate truth without loss";and acquire confidence through study, practice, and devotion.

Comparing abandon with spontaneity, Garrick is reported to have said, "I do not depend upon that inspiration that idle mediocrity awaits." Great artists build their courage and their confidence, their sureness of touch, their purposeful abandon—by faithful and persistent effort to perfect their understanding and their skill. Abandon without intelligence or skill is always unpleasant, like noise or matter out of place.

While familiarity or sureness gained from practice and rehearsal are usually required to bring abandon into performance, we cannot overlook the fact that artists and students vary widely in their ability to surrender themselves to art demands. These inherent temperamental differences have to be recognized. But the talented one is in grave danger when he trusts too much to temperament. And the clever student often fails at critical moments, like the over-confident hare of the old fable, letting the slow tortoise win a dramatic or oratorical race. The very quality of

abandon without sufficient preparation tricks the memory, confuses stage action, and destroys all fineness of form.

Delsarte, who was insistent upon working by the rule or law of being, and had no patience with untrained or accidental performance said, "Effects should be the result of situations clearly comprehended and completely felt." One of his pupils has said that a great benefit derived from Delsarte's teaching is the reconciliation of freedom and restraint. The freedom meant is the same as abandon, freedom under law, the law of art; freedom under the intelligent purpose to further spiritual, aesthetic, and social satisfactions through art. The restraint meant is that awareness and control that comes with developed technique.

In his introduction to F. Matthias Alexander's *Man's Supreme Inheritance,* Professor John Dewep says:

"To come into possession of intelligence is the sole human title to freedom. The spontaneity of childhood is a delightful and precious thing, but in its original and naive form it is bound to disappear. Emotions become sophisticated unless they become enlightened, and the manisfestation of sophisticated emotion is in no sense genuine self-expression. True spontaneity is henceforth not a birth-right but the last term, the consumated conquest, of an art, the art of conscious control."

How can we reconcile these apparently contradictory ideas of art, conscious control and abandon? That it seems is the pressing need in the teaching of all the speech arts. We are in confusion and disagreement concerning what constitutes good reading and speaking, and still bickering over the question of acceptable diction. Is not our chief difficulty perhaps a lack of intelligent decision as to what to choose as the object of our devotion?

The philosophers and poets have a way of keeping far ahead of us pedagogues even in matters of our most sacred rights and prerogatives. Emerson in his lecture on *Art* quotes Plato, "Those things which are said to be done by Nature are indeed done by Divine Art." Then the wise seer of Concord says himself, "The spirit in its creation aims at use or at beauty, and hence Art divides itself into the Useful and the Fine Arts." "Man seems to have no option about his tools, but merely to learn from nature what will fit best." "Eloquence is a mixed art, whose end is sometimes beauty and sometimes use." "In eloquence, the great triumphs of the art are, when the orator is lifted above himself; when con-

sciously he makes himself the mere tongue of the occasion and the hour, and says what cannot but be said. Hence the term *abandonment* to describe the self-surrender of the orator."

The sound basis then for technique would seem to be a wise selection and development of the natural, if one would be artistic and not artificial. The selected natural implies intelligent observation and study, not mere following of the fashion or yielding to prejudice. Faith in well-grounded technique is essential to all but the crudest beginnings of art. Abandon rests on it, springs from it as from a spring board, trusting itself to the selected and developed natural. "The orator is lifted above himself."

The ability, the will, to give the self to the sharing of truth through speech needs the quickening of active faith in the truth itself, a cultivated love for truth, and enduring admiration for fidelity and beauty of form as a means to that end. With these virtues comes simplicity, directness—that regained spontaneity of the child, selected and developed into abandon.

If "life is the finest of the fine arts," then we should relate the speech arts to life and make them serve the finest. The saints here guide us. St. Augustine declared, "Abandonment is the precious fruit of love." Bishop Bossuet gives us a clear bond between speech and life at their highest," "The unction of abandonment gives a certain vigor to all the actions, and spreads the joy of the Holy Spirit even over the countenance and words."

Since, by intelligence and choice, we become as little children to enter the kingdom of art, it may not be unfitting to end this paper on abandon as a characteristic of perfected speech by returning to the children of the second grade who read their poems "without shame" even in the presence of the elder and presumably better seventh grade pupils. Perfect love had cast out their fear. Their desire to "communicate without loss" the beauty and truth of the poems had led them to a developed technique on which they were secure. They rose above themselves into the realm of all true poets and lovers, where there is no *shame*. By such means could the learned psychologist do away with a table in front of his legs when he reads poetry in public, and the training school boy safely abandon himself to "have expression."

Is there any other way possible by which we can surely determine even the *diction* to which we may abandon our local speech without *shame?*

NOTES ON WOODROW WILSON'S SPEECHES

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THE library of Princeton University contains the manuscripts of twenty-four of Woodrow Wilson's speeches. All but one of these speeches were written before he resigned as president of Princeton; that one is the First Inaugural, written in the Princeton library, typewritten by himself on his own typewriter, and corrected in his own hand.

Mr. Wilson, according to his secretary, Mr. Gilbert F. Close, did not have a uniform method of preparing his speeches. Some he wrote out on his typewriter from shorthand notes. For others, he made shorthand notes, dictated the speech, and then corrected the stenographer's copy in ink. Sometimes he did not write out the speech at all, but made an outline of the points that he wished to cover, and then deliver the speech extemporaneously.[1] This was his practice, when in later life, he was very busy. These speeches were taken down in shorthand, and it is the shorthand copies that were used in compiling the printed editions of his works. Mr. Close says that, after Mr. Wilson had written out a speech, he had the matter so clearly in mind that he was able to give the speech practically as it was written.

Eleven of the manuscripts in the Princeton library show clearly that they were dictated to a stenographer, and then were corrected in his own hand. Four of these were written on the stationery of the president's room. There are four manuscripts that were written out by Mr. Wilson on his own typewriter.[2] The rest are carbon copies of speeches dictated to a stenographer, the originals of which are in Mrs. Wilson's possession. Some of these carbon copies show corrections, and some do not. It happens that he used for his own writing a Hammond typewriter with peculiar small type, and hence we are able to tell with certainty the speeches that he wrote out himself.

I propose to consider the changes that he made in the manu-

[1] Letter from Mr. Gilbert F. Close.

[2] The Sesqui-centennial Oration (1896), The Ideal University (1909), The Lawyer and the Community (1910), and the First Inaugural (1913)

scripts of two of these speeches, the *First Inaugural* and *The Lawyer and the Community*. These speeches how him at two of the high points of his career when he was attracting national attention. The changes in the speeches should show what he was after, whether clarity of thought or mere rhetorical effect.

The First Inaugural is one of the best speeches that he wrote. It is printed in all collections of his speeches. The manuscript shows twenty-one changes, excluding corrections of spelling and typographical errors. I shall take up these corrections as they come.

He wrote originally, in the second paragraph, "No one can mistake the purpose for which the nation now seeks to use the Democratic party. It seeks to use it to interpret a change in its own purpose and point of view." It is somewhat doubtful if a nation may be said to have a purpose, and still more doubtful if a national purpose may be expressed by a party program. Mr. Wilson, therefore, changed the last sentence to read, "It seeks to use it to interpret a change in its own *plans* and point of view." A nation may have plans that can be expressed by a party program, and he thought that the United States had plans that necessitated a change to the Democratic party.

He concluded the paragraph by saying, "We have been refreshed by a new insight into our own life." Then he began the next paragraph, "We see that in many things it is very great." The insight is very great or the life? To avoid any doubt, he crossed out "it" and inserted "that life," so that the sentence finally read, "We see that in many things *that life* is very great."

At the end of the third paragraph he wrote, "Our life contains every great thing, and contains it in abundance. After writing that, he inserted "rich" before "abundance." This is not mere rhetoric, for the whole of the following paragraph has to do with the destruction and waste of our great natural resources. In the fourth paragraph he first wrote, "We have squandered a great part of what we have used. . . ." Logically, we cannot both use and squander the same thing. Mr. Wilson must have seen the difficulty, for he inserted "might" before "have used." The rest of the sentence originally continued, "and we have not stopped to conserve any part of the bounty of nature. . . ." That was not quite accurate, for some efforts toward conservation of natural re-

sources had been made in Roosevelt's administration; so Mr. Wilson marked out "any part of" and inserted "exceeding" before "bounty," and the sentence finally read, "We have squandered a great part of what we *might* have used, and have not stopped to conserve the *exceeding* bounty of nature. . . ."

Later in the same paragraph, he wrote that, in our haste to make money, we have not stopped "to count the human cost . . . the fearful physical and spiritual cost to men and women and children upon whom the dead weight and burden of it all fell pitilessly the years through." He made two changes here to clarify his thought: he added "the" before "men," and changed "fell" to "has fallen" so that that part read, ". . . the fearful physical and spiritual cost to *the* men and women and children upon whom the dead weight and burden of it all *has fallen* pitilessly the years through." Thus he made his statement more specific, and showed that the condition still existed.

In the last sentence of the fourth paragraph he wrote, "The great government we loved had been made use of for private and selfish purposes." That is pretty strong; it implies that the government had been, for some period in the past, taken over by private interests. Such, of course, was not the case, and Mr. Wilson marked out "had" and wrote in "has too often," thus: "The great government we loved *has too often* been made use of for private and selfish purposes." There he was speaking within the facts.

He began the fifth paragraph, "A vision has been vouchsafed us of our life as a whole." Perhaps to emphasize the occasion of his speech, he changed the sentence to read, "*At last* a vision has been," etc. In another sentence in the same paragraph some confusion is apparent. He wrote first, ". . . . we have reared giant machinery which made it impossible that any but those who stood at the levers of control should have a chance to look out for themselves." He marked out "stood" and wrote "should" as if to begin "should stand," but he thought better of it and marked that out and wrote in "stood" again, so that the sentence reads as he originally wrote it.

In beginning the seventh paragraph, he said, "We have itemized the things that ought to be altered with some degree of particularity. . . ." A phase in that position in a sentence is confusing; it is doubtful whether there are some things that ought to

be altered with some degree of particularity, or whether the things have been itemized in that way. To avoid this confusion, he changed the position of the phrase, thus: "We have itemized, with some degree of particularity, the things that ought to be altered." In the same paragraph, he wrote of a "banking and currency system . . . perfectly adapted to concentrate cash and restricting credits. . . ." To attain parallelism, he changed "concentrate" to "concentrating." He spoke of "an industrial system which . . . holds capital within leading strings," and later changed "within" to "in." "There can be no equality of opportunity," he says in the same paragraph, "if men be not shielded . . . from the consequences of great industrial processes which they cannot . . . singly cope with." To "industrial" he added "and social," thinking, no doubt, that social as well as industrial processes are often too big or powerful for individuals.

In the last paragraph but one, his peroration, he wrote, "The nation has been deeply stirred, . . . stirred by a knowledge of wrong, of ideals lost, of government debauched. . . ." Here is the same problem that he had before: he is making too sweeping a statement, one that could not well be supported by fact, and he modified the statement again by inserting "too often" before "debauched."

In his last paragraph he wrote: "This is not a day of triumph; it is a day of dedication. There muster, not the forces of party, but the forces of humanity." To emphasize the call that his party was making, perhaps, or because he had not mentioned any place to which "There" could refer, he wrote instead, "*Here* muster," etc. He went on to say: "Men's hearts wait upon us, men's lives hang in the balance, men's hopes hang in the balance to say what we will do." His last correction sounds like Burke: "Men's hearts wait upon us, men's lives hang in the balance, men's hopes call upon us to say what we will do."

These are the important changes. They do not tend to show, I think, any effort on Mr. Wilson's part to decorate his speech by inserting words or expressions for purely ornamental purposes; rather they show a nice sense of the meaning of words, the proper order for phrases and clauses; they show a desire to be exact, and an effort to express meaning precisely and forcefully. I feel that he meant what he said, and that he wanted it to be remembered.

The speech was delivered substantially as written; it was copied by a stenographer from the manuscript now in the Princeton library, and according to a letter of Wilson's, dated December 16, 1913, he read it from printed slips furnished by the Public Printer. A photograph in the Princeton collection shows him reading from these slips.

In taking up next the speech before the American Bar Association, I do not propose to comment on all the corrections (there are eighty-nine) but I wish to consider those that are indicative of his purpose and method. The sixteen pages of manuscript are all marked, showing that he thought the speech of considerable importance. The speech was delivered at Chattanooga, Tennessee, August 31, 1910.[3] Two weeks later, he was nominated for governor of New Jersey. Like the *First Inaugural,* this speech was written out by Mr. Wilson on his own typewriter, and the corrections are made with ink, in his own hand.

The very first sentence is so much revised, that I shall give it as he wrote it first and then as it stood upon revision. "The whole history of society has been the history of a struggle for law, for the definite establishment of those relationships which seemed to those who had the power to be the best for the community as a whole and for the maintenance of their own influence and control." He rewrote the sentence thus: "The whole history of society has been the history of a struggle for law, for the definite establishmen *and continuance of such* relationships *as* seemed to those *who had the choice* to be best *suited to the support* of their own influence *and for the maintenance of the community over which they presided.*" The difference in meaning is somewhat clearer in the second sentence: those who are in control have always hoped to maintain their control, and, moreover, to continue it.

Mr. Wilson was always careful to make his expressions parallel. Two instances of this are apparent in the first paragraph. He spoke of ". . . our confidence in the power of righteousness and all the handsomer . . . impulses of humanity." He inserted an "of" before "all" thus: ". . . our confidence in the power of righteousness and *of* all the handsomer . . . impulses of humanity."

[3] In *The Public Papers of Woodrow Wilson,* edited by Ray Stannard Baker and William E. Dodd, vol. 2, p. 245, and in the *Annual Report of the American Bar Association,* vol. 35, p. 419.

Later he speaks of "every high endeavor made in the interest of men and ideals of public life." He changed this to read, "every high endeavor made in the interest of men and *of the* ideals of public life."

I have already mentioned his care to have clauses come in the proper place in the sentence. In the second paragraph of this speech he wrote, "Religions are mighty forces of belief, and the church lies outside the state when it has its genuine and entire liberty." He changed it to read "... the church, when it has its genuine and entire liberty, lies outside the state."

He did not like to use the same word twice in one sentence in two different meanings. For instance, he wrote, in paragraph three, "The old order changeth—changeth under our very eyes, not quietly and equably, but swiftly and with the noise and heat and tumult of change." He marked out "change" and wrote in "reconstruction." There is also a difference in meaning, it should be noted, between change and reconstruction. And again he had written, "The forces of society contend openly with one another ... are keen to win, not very keen to accommodate their differences and come to a common understanding." He did not like to use "keen" and "not keen" so near together; so he wrote "not very willing" instead.

Generally, he was careful to use the word that expressed his meaning exactly, for example: "The transition we are witnessing is ... no silent, careless unfolding of one age into another." He marked out "careless" and wrote in "unconscious." In the next paragraph he shows the same care for the meanings of words: "... that object is Law, the alteration of institutions upon a definite plan of change." The Law is certainly changing, but his whole speech went to sh w that there was not a definite plan. He changed the phrase to read "... the alteration of institutions upon *an extended* plan of change." Further on he wrote, "We (lawyers) ought not to be too conservative of the familiar technicalities in which we have been schooled." He did not like "conservative" there, and wrote in "... *tenacious* of the familiar technicalities in which we have been schooled." It seems to me that he chose a better word.

Once he left out the subject of his sentence, debate: "In all our legislative halls *debate* thundered in the phrases of the written

enactments." He inserted the word when he came to correct his manuscript.

I come now to a correction upon which his critics would agree that he shows an artificial style. He wrote first of "the ascendency of lawyers in the actual political processes which precede the judgments of the courts." Now, all political processes that go on are actual; what he meant was the every-day process of legislation. He changed the word "actual" to "practical:" ". . . The practical political processes that precede the judgments of the courts." I am lead to believe that the alliteration is here a secondary consideration. He was accused of having "learned addictions" when he wrote "petty passion" and "plain purpose."[4] Here at least "practical political processes" is exactly what he meant.

Rather than amplifying, he tended to cut his sentences, marking out superfluous words or phrases. For example, he wrote, "It (the leadership of lawyers) prevented fluidity even where it produced rigidity." First he marked out "where" and inserted "though"—"*though* it produced rigidity." Finally, he marked out the whole caluse and left, "It prevented fluidity." That expressed most of the thought of the sentence, but it would have been defensible as it stood. In another place in the speech he wrote of ". . . a board which orders an act or originates a policy which is contrary to the law of the land." He simply marked out "which is."

He sought, whenever he could, to make his analogies and comparisons vivid. He wrote, comparing the heads of corporations to kings, "That a peasant may become king does not render the polity democratic." He changed "polity" to "kingdom," a more concrete and expressive word. Once he wrote in an entire analogy. He had said that it was childish and futile to regard huge industrial organizations as legal individuals, and he added in the margin, "One thinks of the old Confederation which we had to abandon because it tried to govern states and could not command individuals." For his audience of lawyers, that was an apt comparison. It may be mentioned incidentally, that in the complete edition of his papers and addresses, this interpolation is omitted with the parenthetical statement: "copy illegible."[5]

[4] Hale, W. B., The Story of a Style, p. 163.
[5] Op. cit., p. 256.

Before I conclude, I should like to say a little in refutation of one of Mr. Wilson's critics. In 1920 William Bayard Hale published a book, *The Story of a Style*, attacking Mr. Wilson's style. He has one chapter entitled "A Typical Manuscript." How he knew it to be typical, I do not know. He does not say that he has compared or even seen any other manuscripts of Wilson's. Although I have seen and compared twenty-five of them, I should hesitate to say that these are typical, or that any one of them is typical, for there are hundreds of manuscripts that I have not seen. If Mr. Hale had mentioned the name of his manuscript, or given some reference to it, we could tell more about the significance of the alterations that Wilson made. He does not; he is satisfied with calling it a typical manuscript without giving it any other name.

In this manuscript, according to Mr. Hale, Wilson made changes "prompted by mere doubt as to whether the reader was getting his money's worth of words" in such instances as these: '. . . need (to) be exercised . . .'[6] That is all of the sentence he quotes. How can we tell that the addition of the preposition is not necessary to make the sentence grammatical? Again he quotes '. . . ought never (to) permit it. . . .' I cannot object to the addition of the preposition, for I think '. . . ought never permit it . . .' is awkward. Other interpolations are much the same, and Mr. Hale concludes that it indicates a "spring-board habit" of speaking. Calling names, I think, is not good criticism.

Another of his objections is that Mr. Wilson's alterations tend either to weaken or strengthen his sentences, and he says that the use of these words and phrases shows "contending impulses, i. e., of courage and timidity." He quotes such phrases as this from his typical manuscript, 'And yet that is (exactly) the principle of. . . .' Who can say that it was not exactly the principle? Mr. Hale does not give us any more of the sentence. Or '. . . (seriously) set about the accomplishment of. . . .' Perhaps it was serious; we cannot tell. He objects to such reservations and abatements as

probably
doubtless
practically

[6] Hale, W. B., p. 230.

I believe
in some circumstances

These qualifying words and phrases he takes entirely out of their sentences, and he says that they show "Mr. Wilson's Janus-faced disposition." This sort of criticism is too easy. A glance at Lincoln's First Inaugural will show the following

I trust
it may seem
if we shall suppose

Who will venture to say, on such a basis, of Lincoln that ". . . we have here a graphic picture of courage wrestling with fear?" I have pointed out a number of qualifying statements in the manuscripts that I have seen, but I am forced to draw the conclusion that usually the reservations needed to be made.

Another chapter of Mr. Hale's book is devoted to what he calls "Phonetic Phenomena" in Mr. Wilson's speeches.[7] He says, as one having authority, "one of the most clearly marked characteristics of the brain temporarily or constitutionally incapacitated for fixed attention is the inability to resist the fatal fascination of sounds." It would be easy to say *tu quoque*, but let us take up very briefly his evidence. He objects most to Mr. Wilson's use of the sound represented by *p*.

preserve with proud punctilio
unprecedented operation, reversing the process
familiar process of popular government

He objects also to the frequent use of *s* and *v*. The fact is, that alliteration is one of the oldest of rhetorical devices; yet Mr. Hale calls it a "soothing wash of words," and quotes Professor Nordau's *Degeneracy* to show that alliteration is one of the symptoms of of mattoidal insanity. Glancing casually through Burke, I find the following

pompous performance
purposes of this preamble
principles of political expediency
fixes on the firmest foundations
call upon the colonies to contribute

Wilson was always an admirer of Burke, and I feel sure that he would not mind being in the same crazy company.

[7] Chapter V, p. 161.

APPRECIATION IN READING

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INVESTIGATORS in the field of speech sometimes are chidden gently for a tendency to explain old principles in new terms; to "put old wine into new bottles." I shall not be concerned here with any question of the efficacy of bottles of one age as compared with those of another. I am concerned solely with finding some bottles—old or new—that may hold that stimulating and necessary wine—appreciation of literature.

When the interpreter of literature looks at a printed page he sees there certain conventionalized symbols from which he receives meanings. He responds in some way to those symbols, and his response represents his appreciation of the intellectual and emotional content of the passage he is reading. But in spite of the frequency with which the word "appreciation" is used in our daily work, there seems to be no very clear idea of its meaning or nature. A dozen people would give nearly as many definitions. Yet the nature of appreciation is not so obscure. Appreciation, in the aesthetic sense, is something which the individual experiences in the presence of a work of art; a painting, a symphony, or a poem. More specifically, it is the total reaction of the beholder to the work of art; in this discussion, literature.

As we read, many things happen within us, our entire selves respond in some way. The selection is grasped in terms of action. There are observable bodily movements of one kind and another as well as less observable, but none the less real, strains, tensions and contractions. Muscles, nerves, glands, all do their part in our reaction to literature. Thus it will be seen that appreciation is an active process. The meaning and significance of literature is grasped and its beauty sensed through action; the whole man does something. And it is this "doing something" that *is* the appreciation.[1]

This definition gives a very usable approach to the question of the appreciation of literature. From it we can see why personal

[1] Cf. the James-Lange theory of emotion, with its recent additions and modifications.

appreciations differ so widely, why one person will like a certain poem and another will not. The reaction is determined by the individual himself, by his background and experiences. We like or dislike, react favorably or unfavorably, strongly or weakly, in accordance with our capacities for reaction. These capacities are determined by the things that we do and have done; by the ways we react and have reacted in other situations. This definition also enables us to distinguish between various types of appreciation, as well as to indicate some ways of developing greater responsiveness in those students who desire such development.

Intellectual and emotional appreciation are generally discussed as two distinct types, although the same individual may respond in either way. In the light of the above definition, however, it is possible not only to distinguish between the two types, but also to show their inherent similarity. All appreciative reactions show two tendencies. One is for the reaction to spread all over the body, to involve all parts of the organism. The other is for the effects to localize in some restricted area, e. g., the hands, face, or particularly the speech mechanism with its associated structures.[2] The difference between these two modes of reaction marks the difference between emotional and intellectual activities. When we see an individual responding to a stimulus with a widespread reaction we say that he is behaving *emotionally;* when we see one who is restricting his activity to a limited area, we say that he is behaving *intellectually.* Neither type of reaction claims the organism exclusively, both exist at the same time in varying proportions. We may be predominantly emotional or predominantly intellectual in our reaction, but we are never completely either. Individuals vary in the balance which they maintain between extensity and restriction, just as the same individual will vary from time to time and from situation to situation. Consequently, our response to literature may be either wide-spread or localized. If it is wide-spread, activating with practically equal intensity many parts of the body, we call it emotional appreciation; if it is restricted to smaller areas, particularly those of the larynx, throat, mouth and face, we call it intellectual appreciation. Both are

[2] Cf. Woolbert, C. H., "A Behavioristic Account of Intellect and Emotions." *Psy. Review,* XXXI, 1924. p. 265.

modes of reaction to a passage of literature. Both are phases of the process of appreciation.

Parenthetically, it may be noted here that the developmental history of the individual includes changes which are of significance to the student of interpretation. It is not at all a new idea, but on the contrary rather well known that we start out in life predominantly emotional; our responses are wide-spread, total. But under the influence of social life with its criticisms and restrictions of many kinds we tend to lessen the spread of the reactions. Totality of reaction gets us into difficulties and discomforts. We come into violent contact with furniture, bric-a-brac, and people. The process of socializing and civilizing the infant is in part at least the process of restricting the area of his responses, of cutting down his "all-over," emotional responses to situations. Hence the influence of general social life is to cause a student to restrict his reactions more and more, even sometimes to the point where a vivid emotional reaction seems impossible. Manners and customs differ from time to time concerning the amount of emotional reaction required or allowed. Some of our modern cynical and blasé intellectualists seem to have turned prohibition reformers and would forbid indulgence in any appreciation of beauty beyond the famous one-half of one percent. Their caviling grows less dogmatic as the hungers and needs of humanity are heeded. The interpreter who would do adequate work must keep and even enhance his powers of emotional appreciation.

The preceding paragraphs have hinted at the preservation of a balance between the two types of appreciation. This seems to be the ideal, with variations toward one type or the other in accordance with the material used and the situation faced by the reader. The reason is not difficult to find. If the reaction of the reader be too wide-spread—too emotional—it over-stimulates the audience. The audience in turn reacts against this over-stimulation and the reading is disapproved as "over-emotional" or "gushy." This disapproval on the part of the audience is by way of a defense against a stimulation which is out of proportion to the situation involved. Some readers bombard us with a great variety of stimuli when the emotional situation really is rather insignificant; they would crack peanuts with a pile driver. And that we do not like; we resent having our emotional response sys-

tems aroused over trifles. Remembering here the well-known socializing process, we can easily see why standards of taste concerning the intellectual-emotional balance differ so widely.

If, however, the opposite condition exists and there is too great a restriction to a limited area, the reader does not supply his hearers with enough and sufficiently varied stimuli to give them an adequate response or appreciation. This is an "over-intellectualized" reading. It fails to move an audience, not because the hearers are unable to appreciate intellectual things, simply because the stimuli provided by the reader appeal to too restricted a portion of the response mechanisms of the individuals composing the audience. Consequently the reading seems "cold" and inadequate. Hence one big problem of any student of interpretation is to develop a sufficiently restricted appreciation to give control, balance, and proper restraint, and at the same time one which is sufficiently wide-spread throughout his body to give color, warmth, and general appeal.

In the preceding paragraphs we have tried to discover what happens during aesthetic appreciation of literature, what stuff it is made of. We want to know this, not primarily because we are interested in the reaction itself, and certainly not because we want to pay attention to it alone. In no sense do we wish to replace the appreciation with an introspective study of our reactions. We study and analyze the reactions only that we may heighten the response by seeking out and encouraging the elements of the experience.

Frequently we hear the comments, "Oh, he has no appreciation," or, "He has such real appreciation." Wherein lies the difference between these two individuals? Simply in that one reacts adequately and appropriately, while the other does not. One has the experience, the habits, the behavior patterns which enable him to respond satisfactorily to the symbols on the printed page; the other is not so equipped. True, the contrast between adequate appreciation and lack of it is more easily stated than eliminated. But, given an awareness of some of the responses involved plus a willingness to encourage their frequency and vigor, much can be done to increase the meaning and significance of literature and a real sense of its beauty. When attempting to list the responses, however, we must realize that only the more obvious factors can be so

treated; some of them are so intangible and elusive that they defy present analysis.

To begin with the more obvious responses and work toward the more subtle, we may mention first bodily postures and attitudes—a proper adjustment of muscle tensions for a particular selection. An attitude or posture of defiance helps the student to appreciate the spirit and meaning of "Invictus;" a posture of contemplation, of the suspended action characteristic of thought, aids the full appreciation of the mood of "To be or not to be." And so throughout the gamut of emotions that are to be experienced and appreciated in literature: Assuming the posture of the emotion, with its consequent muscle tensions, increases the vividness and vigor which the reaction will sweep through the reader. At first this will have to be done somewhat consciously; undoubtedly it will be done clumsily. But as skill increases, the adjustments become more subtle and accurate, and ere long the student actually has increased the keenness and vigor of his appreciation.

Another factor in the process, and one closely allied to the preceding one, is that of general bodily movements. These movements may range all the way from large sweeping gestures to smaller ones scarcely perceptible to the naked eye; from the thrusting of clenched fists high over the head to the slow drooping of an eye-lid. The more the reader can respond by appropriate movements—the more he can bring the muscles of hands, arms, legs, trunk, and face into the complex of movements—the more vivid will be his emotional experience and the more completely will he get the significance of the particular bit of literature which he is reading. No one can fully appreciate while his body is inert and lifeless. Here again, at first the movements may be crude, but with a gain in responsiveness and subtlety these movements will become finer, better coordinated, and take their place as a very real part of the appreciation. Verbalizations—the movements by which we speak aloud—are particularly important in the appreciation of literature. Not only do we hear the sounds in addition to seeing the words, but, in addition, reading aloud brings into activity more muscles than does silent reading.

These are some of the more obvious bodily responses that are involved in appreciation. These are under the voluntary control of the individual, and can be increased or diminished at the will

of the reader. We have said nothing of the implicit physiological responses that likewise are involved, the action of the involuntary muscles and the glands. These we cannot control directly. But, through enhancing and invigorating the conscious and voluntary responses the involuntary processes can be stirred to a corresponding activity, and thus doubly increase the sum total of our appreciation. In short, the instructions on this point may be summed in a very simple sentence: "To appreciate, *do*." If you would feel yourself responding with ever increasing vividness to the emotional content of literature, place yourself in the posture of that emotion, simulate its movements, adopt its verbalizations; in a word hold rather than fight it.

Another phase of appreciation is found in the associations brought to bear on the particular selection. The greater the number of ideas and associations, the fuller will be the response. The more one knows about the particular work of art, the richer the appreciation. The life of the author, his background of experience, the spirit and nature of the times during which he lived and wrote; the background of the poem, its aim and intent, its meaning and message; the structure of the poem or story, style, prosody, and allusions; all of these give a richness of appreciation, an understanding and responsiveness that cannot be had without them. The more ideas associated with any selection, the more stimulations to response, the more ways in which the whole man may react.

But these associations are not the whole story. They do form a part, and we should have but weak appreciation without them. But there is something more. The intellectualistic psychologists had us fooled for a time, with their emphasis on the rational processes. But their view does not take care of a sensuous element which is a real factor in any vivid appreciation.

This sensuous element lies in an appeal to sense imagery. When we look at a picture of a summer landscape we see not only the light and color of the summer sunshine but—if we are sensitive—we feel the warmth and languor of the summer day. When we see a picture of a storm-maddened sea breaking over a rock-bound coast we experience more than colors and shapes. We hear the dull boom of the surf and feel the tang of salt spray on our cheeks, or know within our bodies the power and weight of the

waves. This should be true also as we read the line, "Break, break, on thy cold grey stones, O sea!" Imagery is a life-giving element in appreciation.

Ordinarily in the hurry and bustle of our lives we read a poem hastily and arouse very little imagery in connection with it. But the contemplative attitude characteristic of aesthetic appreciation gives us time and opportunity to call up imagery. As we pause and dwell on a phrase or line, images of all kinds come flooding in to increase abundantly the scope and reach of our reactions.

When we speak of imagery we usually think of five senses: sight, hearing, taste, touch, smell. And these provide a rich repertoire for the reader; the unending variety of hue and chroma, of pitch and timbre, of sweet, sour and bitter, of rough and smooth, of flowers and spices. By allowing time for imagery to pile up around a given selection, by seeking out those images and adding them to the original reaction, the student will add to his appreciation.

Although the images of these five senses, sometimes called the "distance senses" are a vital part of the aesthetic experience, he who limits his appreciation to them alone is poor indeed. There are other sense images, some of which seem even more powerful in appreciation; images of what have been called the "intimate senses."[3] These senses are those of pain, temperature, equilibrium, organic, modifications, and kinaesthesis.[4] Aestheticians have been prone to neglect these intimate senses, frequently referring to them as the "lower senses" as though there were something base or inelegant about them. But it is not improbable that these intimate senses are the source of much more of our aesthetic appreciation than we realize. We stress the visual and ascribe to it much that really comes to us through the intimate senses. But no one who has looked at a Gothic arch and felt within his own body the lift of it, the upward surge of matter toward the

[3] Starbuck, E. D. "Intimate Senses as Sources of Wisdom." *Journal of Religion*, I, 1921, p. 129.

[4] Organic images are those arising from the sense organs in the viscera: sensations of lightness heaviness, emptiness, fullness, nausea, and the like. Kinaesthetic images are those coming from the sense of kinaesthesis or muscle movement. It is this sense that reports the movement of any part of the skeletal system.

infinite can be a stranger to the kinaesthetic. Lew Sarett's poem, "Deep Wet Moss," for example, is rich in visual images, but even more vivid in temperature, organic, and kinaesthetic images. Even the title to this poem may be read with visual imagery alone, but a stronger reaction comes with attention to these intimate sense images. In the same way any poem that grips us, that seems to have a depth that we cannot analyze, may yield new vividness through attention to the organic and the kinaesthetic. The good reader is the one who feels the dancing, the running, the galloping; the tense quietude, the agony of immobile suspense; or the slow, resistless movement of ponderous things. Depth and vividness of appreciation lie in this response, through intimate sense imagery, to the things that are about us.[5]

Imagery, whether of the distance or intimate senses, is a powerful factor in appreciation. Literature, of all the arts, can appeal to every image we have—to all phases and kinds of imagery. And the student who would appreciate deeply must pause and allow this imagery to build up around the literature he is reading.

To another factor in appreciation may be given the name objectification.[6] This is the requirement that the emotional content of literature shall not be too closely identified with ourselves. This does not mean that we are cold and aloof. But it does mean that the emotion should not be identified with ourselves as ordinary, everyday individuals. Rather what we experience should be a universal, objectified emotion, known and shared by all mankind. There are people who are so introverted—turned in on themselves—whose thoughts concern themselves so exclusively, that they are unable to separate any literature from their own individualities; poetry and drama are simply extensions of their own little lives, with no touch of the commonness and universality of emotional experience. Such persons can never be great either as writers or as interpreters. There must be a sense of the universality of emotion; it is humanity's emotion, and as such, our experiencing it makes us one with humanity. The poet, experiencing an emotional urge, finds relief and joy as he symbolizes and objectifies the emotion; as he draws it from the depths of self to the orderly surface of

[5] Cf. The discussion of "Empathy" by Lotze, Groos, Langfeld, et. al.

[6] Cf. The term "psychical distance" as used by some aestheticians.

work of art. For him, life gives way to the contemplation of life, and contemplation imposes some of the calm that is its own. The reader, in turn, appreciates this symbolization as being both universal and objectified, and gives it to his audience as part of the common heritage of humanity.

There is one more factor in appreciation which must be mentioned: abandon. If the student wishes to develop and deepen his appreciation he must be willing to surrender himself to the reactions which are prompted. He must allow the responses to sweep through him. There must be no undue holding back; there must be a forgetfulness of self. This full appreciation may be uncontrolled and exhausting, and when carried over into public expression result in inartistic reading. But the reactions will be sincere, and deep, and the reader will feel, often for the first time, real appreciation of the emotion and meaning of the poem or story. Later the control can come; the shading, the subtleties growing out of increasing skill and technique. But first of all let the student seek abandon, release, and freedom—forgetfulness of self.

These are not all the factors in appreciation. Some are too intangible to be identified and discussed. But if the student will abandon himself to the postures, the movements, the verbalizations, the associations, and the images prompted by the literature he is reading, he will find his appreciation growing deeper and finer as his experiences increase.

As in artistic production, so in appreciation, the richer our lives and the more vivid our responses, the more we find in music, painting, and literature. And the more we find in art, the richer our lives. And so—if we but allow it—the circle goes on, ever enlarging in experience, beauty and appreciation.

THE "EXTENSION" AUDIENCE

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LAST year four Oberlin students discussed freedom of speech before the Y. W. C. A. of Elyria, Ohio. Elyria is an industrial city, and the Y. W. C. A. is composed largely of factory girls. Several unpleasant incidents in connection with local labor trouble had aroused a lively interest in the question. One of the speakers opposing complete freedom of speech argued that the industrial workers of this country are so ignorant and gullible that public safety necessitates restriction upon the speech of radical agitators. This is a good argument, but its effect on the audience was unfortunate. The speaker said in justification of its use that the argument had been very well received in an earlier debate before the Rotary Club of Elyria.

This incident, and others like it, have strengthened my conviction that the attitude of the audience toward the speaker's proposition is a consideration of primary importance in the selection and arrangement of argumentative material. I do not mean to disparage thorough research on the question to be discussed. It should be taken for granted that a student has made such a study before he attempts to discuss a question from the platform. But when he turns his attention to the preparation of a debate, he should be audience-conscious rather than subject-conscious.

While few could dispute the truism that the speaker must adapt his argument to the audience, the problem receives less attention in the classroom than it deserves. The current textbooks on argumentation take some notice of it, but their treatment is neither as complete nor as systematic as is desirable. In our work with college debaters we are likely to be too preoccupied with the problems of research to give much attention to analysis of the audience. The average intercollegiate debater, in consequence, displays almost no comprehension of the problem.

One cause of ineffective instruction in the adaptation of material has been the teacher's inability to provide the student with an instructive variety of audiences. A student is not impressed with the importance of the problem until he attempts to argue the

same question before audiences which present sharp contrasts in attitude toward the proposition. Neither classroom audiences nor the campus audiences addressed in inter-collegiate debates afford much variety in this respect. A recent development in college debating, however, has removed this obstacle to more effective instruction. The practice of arranging debates before such organizations off the campus as Rotary Clubs, lodges, civic leagues, and the like, provides just such a variety of audiences as we need. For this reason I believe "extension debating," as it is sometimes called, is likely to become an important part of college work in argumentation.

This is not the place for a systematic discussion of the instruction which should be offered in the adaptation of argumentative material to the audience. My purpose rather is to illustrate from the experience of my own students the use which the teacher can make of the extension debate as an adjunct to classroom work in argumentation. What I hope to show is that the extension audience presents what the student himself recognizes as a genuine problem in the adaptation of material.

During the past two years Oberlin students have presented seventy debates before extension audiences. About one-fourth of these were intercollegiate debates; the remainder were debates between two Oberlin teams. At most of the debates the hearer was invited to register his opinion on the question and the main reasons for his opinion both before and after the discussion. The debates were also usually followed by an open forum in which members of the audience might question the speakers or express their own opinion on the question.

During the presidential campaign last year the president of a Women's Temperance League in a neighboring village requested a student speaker to defend prohibition at a meeting of the League. She did not care to have both sides of the question presented in a debate. The members of the League, she felt, were already in possion of the truth. What they needed was prodding. Their zeal had cooled somewhat since the passage of the Volstead Act, and the president feared that some might not take the trouble to vote on election day. Her request was for a speaker who would sound a "ringing call to duty." We sent her our most thoroughly convinced prohibitionist.

The problem was the typical one confronting any speaker who addresses a sympathetic audience for the purpose, not of changing convictions, but of infusing warmth and life into convictions already held. This purpose cannot be accomplished by methodical exposition of the subject or by the systematic presentation of what debaters call a "case." Among the methods sometimes useful in a situation of this kind are a review in fresh and interesting form of the familiar arguments; an appeal to the fighting instinct by presenting the issue as a struggle between opposing forces, care being taken to make the forces of the opposition as real and personal as possible; the use of narration and description to picture situations which, if actually experienced by the hearer, would rouse him from his apathy; and the use of illustration and other forms of concreteness which give impulsive power to argument.

With these methods in mind the speaker set about the preparation of a twenty-minute speech. Her final dicision was to narrate as vividly as possible the more recent history of the prohibition movement, with special attention to the activities of women's temperance organizations. The last third of the speech was to be devoted to a discussion of the coming election as another struggle between the friends and foes of prohibition. Whether the speaker solved the problem well or ill, she received practice in meeting a typical speech situation seldom, if ever, encountered in intercollegiate debating.

The high school of Mansfield, Ohio, which has an enrollment of about twelve hundred, assembles once each week to listen for an hour to a program of music or speaking. The principal of the school requested us to present a debate on the wisdom of our protecting American private property in Latin America. He thought it unlikely that his students either knew or cared anything about the question, but he hoped that we could do something in an hour of speaking to make the subject interesting and intelligible to them.

The chief problem was how to hold the attention of the audience to the discussion of a subject about which they knew nothing and which had no apparent connection with their interests. That the problem was an urgent one I need not remind those who have tried to talk for an hour to twelve hundred squirming high school students. When high school students are bored, they do

not go to sleep; they amuse themselves. The speaker who cannot interest them may as well sit down.

No attempt was made to present a detailed or systematic discussion of the subject. The more interesting arguments were selected for presentation; exposition was reduced to a minimum; and so far as possible both exposition and argument were presented in narrative form. Attempts were made with varying degrees of success to link the subject with the hearer's studies in history and geography, and human interest was appealed to by descriptive accounts of life in Latin American countries. The debate was on the whole successful. It was listened to with interest, and the audience acquired some conception of what the question is about and of the more important arguments on either side.

Those who opposed protection of American private property in Latin America before the Rotary Club of Lorain encountered quite a different problem. The average Rotarian has considerable interest in the question and at least a superficial knowledge of it. He is likely to have three rather decided beliefs on the subject: (1) that the exportation of surplus capital from this country is essential to our prosperity, (2) that capital will not be invested in politically unstable countries without a guarantee of protection by the United States government, and (3) that Latin America is the scene of periodic revolutions accompanied by wholesale destruction of property. These beliefs are sufficiently strong to give his mind a decided bias in favor of the policy of protection. Until the speaker has disposed of them, he cannot secure favorable attention to any of the anti-protection argument.

After some experience in addressing Rotary Clubs our speakers opposing protection adopted the plan of opening their argument with a discussion of the economic aspects of the questions. They usually began by endorsing the beliefs that the exportation of capital from the United States is essential to our prosperity and that capital will not be invested in turbulent areas without a guarantee of protection. Argument was then presented showing that most of Latin America is quite as orderly and stable as the United States. Not more than two or three per cent of our foreign capital is invested in countries, like Nicaragua, where private property is endangered by disorder. The cost of protecting this two or

three per cent of our foreign investment is all out of proportion to the income derived from the investment. In short, the policy of protection does not pay. Furthermore, we are arousing the hostility of all Latin America, with a boycott on American goods as a possible result. After this economic argument had been presented, audiences of business men were more willing to attend to the argument that our invasion of the sovereignty of Latin American governments is deplorable.

During the presidential campaign we were requested to debate the campaign issues before the Knights of Pythias of Marblehead, Ohio. Marblehead is a city of about five thousand inhabitants strongly Republican in sympathies. The members of the audience were much interested in the election, but knew little about the issues involved, their support of the Republican Party being due more to habit than to reflection. They applauded vociferously whenever a speaker lauded Hoover and the Grand Old Party or scored the Democrats, but it was not easy to get them to attend to serious arguments on either side of the question. The problem confronting the Republican speakers was to hold attention to a serious discussion of the argument which justified beliefs already held, utilizing rather than surrendering to the mood of the audience.

The Republican speakers opened their argument with a eulogistic reference to Hoover and to the history and principles of the Republican Party. They then attempted to make this statement of party principles serve as the basis of argument on the issues of the campaign. The audience was impatient of elaborate methodical argument, and the speakers thought proper to indulge them with an occasional crack at the Democrats. There was, of course, a strong temptation to spend too much time on popular remarks that had little to do with the argument. Addressing an enthusiastically responsive audience is an exhilarating experience, and applause is perhaps especially sweet to a college debater because he gets so little of it.

The Women's Council for the Promotion of Peace is a Cleveland organization whose membership is composed of the presidents of the more prominent women's clubs of the city. Its members are well educated and well informed on public questions. They are especially interested in peace problems and have publicly endorsed naval disarmament and our entry into the League of Na-

tions and the World Court. Later in the year we shall send two students to speak before the Council in opposition to the Kellogg Peace Pact.

It is probably safe to assume that the members of the audience will be interested in the question, that they will have at least a good newspaper knowledge of it, and that they will favor the Kellogg Pact almost unanimously. If they suspect, as they probably will, that we oppose the Pact because it entangles us with Europe, we can expect them to give our speakers a polite but unsympathetic hearing. Our only hope of influencing their opinion lies in attempting to utilize rather than to combat their strong belief in the desirability of outlawing war by international agreement.

Our speakers plan to open their argument with a complimentary reference to the activities of the Council and a hearty endorsement of any and all international agreements which represent an honest attempt on the part of governments to outlaw war. This introductory statement will be followed by a review of the more important events leading up to the signing of the Kellogg Pact. After presenting this background of fact, the speakers will proceed, still in the spirit of exposition rather than of argument, to a rather detailed and systematic discussion of the correspondence between the governments concerned in which is set forth the interpretation which these governments place upon the treaty. In the course of this discussion it will become apparent that the interpretations specified by the respective governments are of such a nature as largely to nullify the treaty so far as the outlawry of war is concerned. The conclusion will then be drawn that the treaty is not a "peace" pact in any real sense of the word. The speakers, in conclusion, will venture the opinion that the cause of peace is retarded when an influential organization like the Women's Council for the Promotion of Peace publicly endorses so deceptive and generally unsatisfactory a treaty as the Kellogg Peace Pact.

In this short paper it has been possible to suggest only a few of those problems in the adaptation of material which a group of students encounters in the presentation of a program of extension debates. Fifteen or twenty debates will afford experience in dealing with almost every type of audience. The student will address hearers who know nothing about the question and those who

know much about it; he will address those who come to the debate with the liveliest interest in the question and those who come with no interest in it; he will address those who favor his proposition, those who oppose it, and those who are neutral toward it. The variety of problems provided by these debates and the ease with which the debates can be arranged seem to me to justify the inclusion of extension debating as a part of the regular work in any college course in argumentation.

THE PSYCHOLOGY OF STUTTERING

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OWING to the ambiguity of the term "stuttering" as it appears in various English and American publications, our first step will be to define the word as it appears in the following paragraphs. There are two types of stuttering; the clonic form, which is characterized by the frequent repetition of a letter sound, syllable, or word; and the tonic form, which consists of hesitation before, and difficulty in, initiating a word.

This latter type of stuttering is still, at times, referred to as stammering, which fact has led to much misunderstanding. Many of the most widely read books on this subject have been translated from the German, in which language "stottern" refers to both the tonic and clonic forms of stuttering, and "stammeln" refers to certains types of defective phonation in which one letter sound is substituted for another, as in lisping, lallation, rhotatism, etc. Hence, when a "stammeln" has been translated "stammering" the majority of English-speaking speech teachers have taken it to mean the tonic form of stuttering and have entirely misunderstood the German experts' statements. Other authorities, writing in English, use the terms interchangeably, for, as far as we can make out, euphonic reasons, a pretty but rather disconcerting habit.

We shall endeavor to demonstrate in this article that stuttering, be it tonic or clonic, is the symptom of a neurosis. Usually the tonic form follows the clonic and hence is considered a more serious symptom. But it must be borne in mind that the aggra-

vation of a symptom does not necessarily increase in proportion to the neurosis which it indicates. There are other factors to be taken into account.

This last statement raises a moot question and it would be well here to recall the words of Hughlings Jackson, who said: "Speech is a function of mental activity; and however much that mental activity may ultimately be linked up with the integrity of the brain-substance, the problem is primarily a psychological one."

That it was so linked up toward the end of the last century and that the influence of the so-called discoveries made at that time is still to be seen in much of the modern treatment of stuttering, is not to be denied. "Broca's area," the third frontal convolution of the left hemisphere of the brain (right hemisphere in "sinistrals") was said to be the speech centre, destruction of, or lesion in which, led to an impairment of the psycho-physiological functions of speech. Numerous cases of right hemiplegia with aphasia seemed to bear out this theory. Trousseau, however, made an autopsy on the body of an aphasic which showed no trauma in Broca's area. The exact localization of the speech centres of the brain has not, up to the present, been definitely ascertained. Nevertheless, Broca's theory has led to much discussion and experimentation in regard to the relation of handedness to speech.

That there is some connection between handedness and speech is true, but that it is as direct a neurological connection as certain writers and educators would have us believe, is doubtful. Handedness itself is a subject about which no definite conclusions have been reached. The statistics of Jordan lead to the supposition that handedness is hereditary and probably closely follows the Mendelian law. Parson speaks of a functional difference in the sides of the brain and claims that unilateral sighting is the cause of handedness. Considered philogenetically, speech superseded sign language and hence, from the point of view of cerebral dominance, eyedness is the same as handedness. He found that approximately 30% of the children on whom he experimented were left-eyed. Later experimentation would indicate that eyedness and handedness are not always the same, but Friedmann of Vienna, having devised over eighty tests for left-handedness, also finds that almost one-third of the persons tested are sinistrals. It must always be born in mind that many so-called "right-handed" persons are

probably sinistrals whose behavior has been changed in a civilization definitely right-handed. It is only recently that psychologists have taken this fact into account, which would probably explain the increase in the percentages of the later experimenters. Ten years ago the percentage of sinistrals given ranged from 4% to 18.7%; the last figure being given by Gordon in 1920 refers only to a group of so-called defectives. Watson's unsatisfactory experiments showed no indication of choice in the use of hands in early infancy, but he himself admits that no conclusions can be drawn therefrom. In discussing fifteen cases of strephosymbolia (mirror or inverted writing and reading) Orton states that three stuttered, while four had a labored type of speech. The strephosymbolia is, he believes, due to the fact that the dominant hemisphere of the brain is on the right and not the left side in these cases. In short, experimentation up to the present time would seem to indicate that handedness is due to brain structure and is a native and not an acquired trait. We live in a right-handed civilization. Left-handedness, therefore, might be considered as a somatic inferiority, which is a frequent teleological factor in a neurosis. As a matter of fact, even if sinistrality were acquired in infancy, (and it may prove to be so), it would still be an obstacle to the sinistral when making the necessary social adjustments. This, as we hope to show later, is the fact of paramount importance to the psychologist. The exact location of the speech centre of the brain is of physiological interest; the destruction of such an area would lead to aphasia—loss of speech. But stuttering is a very different matter. Again to quote Hughlings Jackson, "A destructive lesion can never be responsible for positive symptoms."

Parson states that "when stuttering occurs as a result of changing native handedness of young children, it lasts while the change is being made and no longer," and quotes Twitmyer, who says: "It is possible to train left-handed children to many finely coordinated movements such as writing with the right hand. From my point of view this is desirable and renders the child less awkward in an environment constructed for right-handed people. Under ordinary circumstances, no damage is done the child by such training."

It should also be noted that, to date, statistics show a majority of left-handed females, while the ratio of male to female

stutterers is four to one. This does not preclude a connection between handedness and stuttering, but it obviously justifies a hesitation in admitting a direct casual relationship between the two.

The modern correcter of speech defects throws up his hands in holy horror at the mention of the "dark ages" of speech correction when physiology and surgery held sway. The name of Dieffenbach, the surgeon, is anathema, and it is true that during the middle of the nineteenth century he performed many useless operations on stutterers, submitting them to fruitless torture. At about the same time the medicinal treatment of Schultess, though less cruel, was equally fruitless. When we consider, however, the Janet, Adler, and others have stated that the symptom of a neurosis frequently involves some function already impaired, the physiological study of the speech organs begun at that time may indeed be of value to the modern psychologist. Such a study may indicate, to some extent, the teleology of the selection of a symptom, although it would scarcely suffice to explain the neurosis itself.

We find the asumptions of such neurologists as Bluemel and Swift less helpful, at present, than those of their predecessors. They base their theories on those of Broca and his followers. Claiming that the stutterer is an audito-moteur type, Bluemel states that he has difficulty in recalling vowel color or vowel quality because of a cortical lesion, and describes the affliction as transient amnesia. We have reason to doubt his major premise, inasmuch as stutterers frequently encounter difficulty with consonants. Swift, on the other hand, attributes stuttering to a defect in the powers of visualization, a visual centre asthenia.

Janet stresses the fact that hysteric aphasia does not differ from the aphasia which neurologists claim is due to injury to, or destruction of, the speech centre. The symptoms, he claims, are the same. Modern research has borne out this theory of the possibility of hysteric interference of the speech functions. Whether stuttering is to be considered as an aphasia or an abulia is still an open question and perhaps not a particularly vital one where psycho-therapy is concerned.

Denhardt before 1890 made the statement that stuttering was caused by lack of self confidence, by doubts, which arise in the mind of the speaker, interfering with his will to speak. Ssikorski

and Sandow, during the last decade of the 19th century, called stuttering a psychoneurosis based on the debility of nerves involved in the action of speech, a structural theory.

The psychanalytic school accounts for the psychic inhibition which leads to stuttering in terms of libidinous repression. A new knowledge of libidinous nature comes to a child; he is burdened with his secret, becomes shy and hesitant in his speech, and this marks the beginning of an anxiety neurosis.

While Gutzmann, the recently deceased German speech specialist, followed the teachings of Kussmaul, which held closely to the structural theory, Hoepfner and Froschels carry on the work of Denhardt. Stuttering is given by Hoepfner the name of associative aphasia, and is said to be due to a defect in the entire speech coördinations, which in turn is caused by the lack of self confidence described by Denhardt. The onset of the illness is described in terms of the relative force of the egocentric and social selves. The weakness of the will causes undue effort on the part of the speaker and he cancentrates on word-productions rather than on word-meaning. Production takes precedence and the coordination of the whole is lost.

We see here some influence of the Adlerian theory of the relationship of social feeling and stuttering, but Froeschel's own ideas are confused by his preoccupation with the physiological aspects of the defect.

The individual psychologists interpret stuttering as an indication of what is termed by Adler the "hesitating attitude." The individual who is neurotic becomes so because h eis asocial. He is asocial because he has not the courage to face the problems of life, which are always social problems, and which may be grouped under the descriptive headings of social contact, occupation, and love. This lack of courage is generated by an environment which presents too many obstacles to an individual unprepared to meet them. The types of individuals found to be living under the greatest handicaps are pampered children, children with loveless training, and children with somatic inferiorities, under which last-named left-handed children are to be considered. During the early years (probably the first three) of life, a fixed scheme of apperception is formed which functions throughout the subsequent years. This pattern of life is determined by a fixed goal of

superiority to which each individual aspires. If the individual is socially adjusted, his courage sufficient to meet the problems of life, his goal is modified by social feeling or communal interest, and the directive fiction of his life is on the useful or social side. This striving from below to above, from inferiority to superiority, is common to all human life. But when the feeling of inferiority becomes exaggerated (what is termed the inferiority complex) the compensatory striving for superiority is proportionately increased, the goal set proportionately higher so that it becomes a fictive goal—a personal goal, the striving for the attainment of which precludes the possibility of social adjustment. Such a maladjusted individual we term neurotic. His symptoms will appear when he is confronted by an obstacle. In the case of a functional neurosis, such as stuttering, this symptom will be expressed through some organ which has become impaired through illness, etc., or which is congenitally inferior.

McDougall states that many cases of stuttering are symbolic. According to individual psychology it is always, in a sense, symbolic. Speech is the most direct means of contact between man and his fellow men. Any interference with such a means of contact would effectually serve to separate an individual from the society about him. By hesitating in his speech he places a distance between himself and the problem in hand—response to, or, in other words, cooperation with—another individual.

There are other uses to which the stutterer puts his symptom. Bearing in mind his fictive goal which he can never attain, he must still asure himself of his own superiority, despite the fact that he falls short of achievement. It is as if he said, "If I did not stutter, I could go farther than anyone else. If I did not stutter I could excel in such and such a field." The task of psychotherapy in such a case is not merely to remove the symptom but to remove the purposive factor in the neurosis; in short, to change the fictive goal which conditions the pattern of life of the stutterer. The goal must be changed from an egocentric to a social one and the patient must be imbued with sufficient courage to carry on along the useful rather than the useless side of life.

This, of course, applies not only to the symptom of stuttering, but to all neurotic symptoms. Stuttering, however, is one of the clearest examples of asociality, since all experts state that stut-

terers, left entirely alone, speak to themselves without stuttering. This strikingly points to the fact that the teleological factor in stuttering lies not in a corticaly defect but rather in the necessity for making social contact, the necessity for environmental adjustment.

Fletcher, although recognizing the fact that the fundamental difficulty of stuttering is an intermittent inability to meet certain social situations, still believes that the neurotic symptom is the cause and the feeling of inferiority, the consequent.

Hollingworth places stuttering under the head of unsagaciously redintegrated reactions. Like Adler, he states that such an unsagacious response is unuseful and that an individual is neurotic not because of his redintegration but because of his social inadequacy, and further that the origin of the neurosis and not the symptom itself is important.

Appelt calls attention to the masochistic tendency of the stutterer, expressed through exhaling his breath before he acts (speaks). His weakness is his insurance, his weakness his weapon. Verbally expressed, "I am conquered. I am not strong enough to cope with the problems of life." And thus he justifies himself in evading those problems.

In considering stuttering, therefore, our first question must be, "What is the purpose of this symptom?" McDougall states that "Any material system .... which is not the orderly embodiment of a purpose or design, cannot properly be said to be subject to disorder." We consider that stuttering is a functional disorder and that it is the expression of social inadequacy, of maladjustment; negative concepts both of which presuppose their converse positive concepts. The degree of man's normality can only be measured in terms of his adjustment to his environment, or, as Adler puts it, his "social feeling." In closing, we quote from the last named author's "Understanding Human Nature":

"The phenomenon of speech cannot be divorced from the concept of universal usefulness . . . Speech . . . is a product of communal life, a bond between individuals of the community.... Some individuals evade all connections with society for personal reasons, others are the victims of circumstance.... They suffer from speech defects or difficulties and never acquire the talent for learning

foreign languages. It is as though this bond can be fashioned and retained only when the contact with humanity is secure."

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OUTLINE OF A BEGINNING HIGH SCHOOL COURSE

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THIS outline of a fundamental high school speech course is the result of actual practice and may prove suggestive to others who are laying the foundation for speech work in our secondary schools. It is based on the assumption that there is a body of material and a form of training which are fundamental to all speaking; that training in dramatics will carry over to debating, and training in debating to dramatics, and that debating, dramatics, public speaking, public reading, and story-telling will all, when used as laboratory projects, make some contribution to the improvement of private speaking. This improvement in private speaking, the communicative speech of every day life, is the main purpose of the beginning course.

Although most of the assignments are worked out in the form of units, or projects, and in the order given here, the training in conversation is a part of every exercise. The teacher molds the conversation of her students in class discussions and class crit-

icisms. In fact, he is conscious of this responsibility as she participates in conversation in the halls and in social gatherings.

At the first class period the meaning of the term "speech" is discussed. The development of speech in the race and in the individual is traced. The relations between the speech code and other codes of communication are shown. The student discovers that training in this course is something more fundamental than learning to speak pieces.

The first time that any pupil appears before the class in an individual performance is for the project on action which opens with pantomimes. There are two reasons for beginning speech training with action: first, in the development of speech in the race, action preceded spoken language, and second, high school students are interested and enthusiastic when asked to give a pantomime. They enter into its preparation with a spirit of confidence and abandon. This is a classroom attitude which should be encouraged and maintained.

Group pantomimes follow the individual projects. After this, reports on bodily action are given. In these reports the students describe the action observed in plays, readings, lectures, and conversations. Later, reports on the relation between the action of the speaker and the responses of the listener or listeners are called for.

After each student has endeavored to improve his bodily action and has given suggestions for similar improvement to other members of the class, attention is turned to voice. Voices are first analyzed and described in terms of the eight qualities. Later, defects in force, time, and pitch are observed. When this project closes each student has had his voice problem explained and has a remedial plan carefully laid out. He understands that no given set of voice exercises will cure all ills. For this reason, he follows the course outined for his particular difficulty. Since most high school students have questioning minds, this is a fitting place to teach something of the physical structure of the speech mechanism. The amount taught should, it seems, depend upon the interest and ability of the boys and girls enrolled in the speech class. In voice, as in action, there are written reports. Voices are observed in both private and public speech. Here too the audience reaction is considered.

The foregoing projects have given the teacher and the mem-

bers of the class a pretty fair idea of a student's ability to adapt himself to a given situation. At this point, it is wise to examine the fundamental emotions, in order to discover causes for different types of conduct. The students learn to recognize in themselves and in others desirable and undesirable forms of behavior. Each student writes a detailed autobiography which is for the teacher's use alone.

Speaking is more than voice and action. The speaker uses words and sentences, and these are not always the same as those which he would use if he were writing the same message and expecting it to be read from the printed page. In this project the aim is not to teach the language of written style. Only the differences between the oral and the written are emphasized. Written articles are made into speeches. They are adapted to a given speaker, audience, and occasion. For example, the words and sentences are made more simple, the kinds of sentences are changed to get greater variety, the number of personal pronouns of the first person singular and plural and of the second person plural are increased, and ideas are repeated by means of restatement, illustration, and comparison.

This study of oral language naturally forms a basis for the work in public speaking. Speeches for various occasions are read. "The five general ends" are discussed. Later, speeches are prepared and delivered with subject-matter, language, voice, and action appropriate to the audiences for which they are intended. These high school students are taught that the speaker is responsible for gaining and holding the attention of his audience. In order to do this it is, of course, necessary for him to know something of the psychology of audience response. These principles are applied in actual situations whenever possible. Opportunities to appear on programs are welcomed.

Practice in the interpretation of literature should form a part of any beginning speech course. It is not necessary to present fine distinctions between interpretation and impersonation, or the details of proper platform technique. Let the student examine carefully the material he is to read. Encourage him to discover the real meaning, and then with his training in action and voice let him give the thought to others.

The training of the debate teams is usually turned over to the

high school speech teacher. The introduction of the current debate question furnishes a most interesting subject for a stimulating classroom discussion. This informal discussion quite naturally paves the way for a formal debate. Each student participates on either an affirmative or negative team. On the day when he is not debating, each student plays the role of expert judge. Of course only the most elementary rules of debating are mastered, but they are sufficient to make this exercise interesting and profitable.

Another form of speaking which is interesting and helpful as a laboratory project is story-telling and with it dramatization. These give unlimited opportunities for training in voice and bodily action. The stories may be very simple and may be acted out in previous rehearsals, or they may be more complicated and the dramatizations carefully worked out and memorized. The choice will depend upon the inclination of the teacher and the time devoted to this exercise.

No class, not even a beginning speech class, should miss the opportunity of a day or so of lively discussion as to whether or not there should be a standard pronunciation in America. The students will be interested and many of their ideas will be thought-provoking. It is also worth-while to give some actual drill in words that are often used and commonly mispronounced.

If there is time, a few days may be taken for some of the more simple rules of parliamentary law. If the teacher prefers, these may be taught indirectly by forming the class into a club, now and then, while teaching the regular units. Students should preside, and officers should be appointed or elected. On these occasions parliamentary procedure should be carefully followed.

A series of simple one-act plays provides another way of giving students a chance to discover whether or not they have control over bodily action and voice in speech. Every student should be cast in some part. The most successful of these plays may be presented as a public performance.

As a climax to the work of the year, a ten or fifteen-minute lecture-recital may be assigned. This must exemplify good speaking. It must show improvement on the part of each individual over the earlier work of the course. It is the culmination of all the rules and suggestions which have been worked out for good speech. This, with a written examination, will serve as a final review of the year's work.

EDITORIAL

THE MESSIAH COMPLEX

Our profession, like many others, sometimes suffers from the presence among us of self-appointed Messiahs who seem to be convinced that they have received the call to purge the world of error, and to establish certain unique truths which, strangely enough, it has been vouchsafed them alone to find and promulgate. For such auto-annointed prophets, there are always just two points of view—their own and the wrong. How often have we heard these men say: "For the first time, these great fundamental truths are now available. Up until now, all teaching in this field has been founded upon egregious error; mine is the natural, the true, and the right procedure. Ye have labored in darkness until now!" These people usually act on the assumption that the one sure way of setting themselves up is to lay about them lustily tearing everybody else down; the indispensable prerequisites to success seem to be loud claims of infallibility and inerrancy.

Occasionally, we need to pause and consider some fundamental age-old truisms. We should remember that not every man who speaks with assurance is Messiah, humility is just as likely to be the sign of authentic greatness. The genuinely scientific mind does not vaunt itself, is not puffed up, and is always kind to those who honestly hold different opinions. We need less of certainty and more or caution; less of temerity and more of tolerance; less of controversy and more of scientific study. It is an axiom that men are wont to fight in defense of their *beliefs,* rather than in defense of their *knowledge;* to protect their *faiths,* rather than to protect the *facts.* Someone has cynically remarked that what started out so grandly to be the age of the open mind has somehow degenerated into the age of the open mouth. Even in the speech field, we are not likely to suffer from too *much open mindedness!*

SUPPLY AND DEMAND

The *Editors* feel that one of their major problems is bringing the supply of various types of articles up to the demand. Of course, it is probably true that certain phases of our work are now over-emphasized in the JOURNAL. This is the case largely because so many articles dealing with these particular interests are submitted for publication. The *Editors* would not wish this situation to continue if they could find any satisfactory means of attaining a fairer balance among the various types of material published. There are many baffling and sometimes embarrassing problems in the course of the day's work of the *Editors*. One of the most puzzling is this: When we have two manuscripts before us; one, inferior in style and composition, but dealing with vital matters, rather infrequently discussed, and another, distinctly superior in style, but appealing to a narrower circle of readers, or dealing with a phase of our work on which the publication has already been rather prolific, which shall the *Editors* choose? Advice on this and similar other perplexing quandaries would be right welcome.

It is well to remember that the *Editors* are *chefs* rather than *commissaries*. They can really do very little more than use their judgment (in any!) in making selections from such materials as are submitted to them, and preparing them for publication. They must necessarily take the position, maintained by a leading character in a recent light opera success. He was in the business of printing and selling the Bible. When his attention was called to certain embarrassing discrepancies between his conduct and the principles of his publication, he replied, "You understand, of course, that I do not *write* the Bible, I just *sell* it." Obviously, all the *Editors* can do is to publish manuscripts which come to them, and the variety of our articles cannot, in the nature of things, rise above the variety of the manuscripts which are sent in. Those who do not find their special interests adequately served in the pages of the JOURNAL have two means of redress available:

1. They themselves may write and submit something on the neglected subjects.
2. They may stimulate other competent specialists to make the contributions.

The real trouble is that so many members of the profession who might write splendid articles, fail to do so. Please cooperate with

the *Board of Editors* in their effort to secure the various sorts of material which are needed to make our JOURNAL as attractive and interesting as possible to an ever widening circle of readers.

PROFESSIONAL SOLIDARITY

To those who have carefully followed the changing points of view in the Assosiation, it would seem that we have made real progress in the development of professional solidarity.

It is undoubtedly true that there is an ever-growing community of interest among us. Although we follow our various individual bents, we are more and more genuinely concerned about the points of view and the objectives of those who specialize in other sectors of our field. The worker in play production is coming to see that voice training, phonetics, psychology, aesthetics, and physics all have real contributions to make to the solution of his problems. The teacher of argumentation and debate is finding that the counsel of the interpreter of literature and of the psychologist is valuable to him. The speech pathologist is discovering that only through an understanding of normal speech processes, in all of their fundamental aspects, can he come to a thorough and complete appreciation of the various abornmalities and disorders which he studies and treats.

Yet, one sometimes wonders even now whether or not we have gone very far beyond a practical, working federation of our several diverse interests. Do we not sometimes regard the departmental arrangements under which we work, and the national organization to which we belong as mere expediencies?

There are always tendencies toward disintegration working among us. Those who specialize in the artistic phases of speech almost inevitably feel themselves drawn toward alliances with workers in other fine arts. Naturally enough, those who study and teach speech as a form of applied science, are tempted to find congenial associates among those other scientists with whom they constantly rub elbows. Thus it comes about that the dramatic director may feel a stronger affinity of interest with those who teach various other art forms, than he does with the speech pathologist, the phonetician, or the rhetorician. Similarly the rhetorician, thinking of speech in terms of English, Classics, and History, may lose—or fail to develop—any strong sense of identification with

the reader, the actor, or the voice scientist. And the speech pathologist may be puzzled in trying to figure out just why he belongs with us rather than with experts in Child Guidance, Sociology, Psychiatry, and Mental Medicine.

Our annual convention program, with its numerous section meetings running simultaneously, has become a modern, five-ring, academic circus. Frequently, at the same hour there are four or five programs which one individual would like to attend and the result is that he spends most of his time in the corridors and elevators, in transit from one meeting to another, often missing the particular items which he wanted to hear most on each of the programs. At such times the urge back to simpler convention days—whether possible or not—is very real. The feasibility of arranging a convention program which would give all of our various specialists a chance to expound their specialties to each other and thus disseminate something of common background of information is rather alluring.

Admittedly, ours *is* a synthetic field; we *are* representatives of different special interests. However, we must not be more willing to accept the benefits of common action than we are to subordinate ourselves and our particular work to the larger good of the departments in which we teach, and of the profession to which we belong. This is not a guerrilla campaign upon which we are embarked; we must not march under the ensign, "Everybody for himself". To us has been committed *the vitally important business of finding, applying, and teaching all the facts and principles of human speech in all its phases and forms.* This commission binds us together. It can be discharged only by continuous and wholehearted co-operation among all our forces. We are not a fortuitous aggregation of convenience; we are really a profession held together by an essential and abiding unity underneath our surface diversities.

THE FORUM

MORE ABOUT BUSINESS SPEAKING

To the Editor of THE QUARTERLY JOURNAL OF SPEECH:

May I bring into the Forum for further discussion, Mr. Yeager's illuminating article, which appeared in the November issue of the QUARTERLY, upon the teaching of business speaking. The emphasis of this article upon business speaking as the "modern trend" echoes not only the keynote of the present educational trend, but in fact the trend of our entire industrial age as well—for "business' today is the "modern trend" not only in speaking, but in politics, law, religion, and life in general. To this trend, it seems that we teachers of speech have been slow in yielding. Possibly our resistance has sprung from the odor that has been cast upon the so-called business speaking in the past by the quick-and-easy methods of certain correspondence schools. They have offered to reshape the Almighty's poor handiwork of our talents in a very few weeks—to make us leaders of leaders, to inject in us an eye magnetic and a personality irresistible—and have dangled before our eyes the lure of a money-back guarantee. We teachers are altogether human. We have quailed before such competition and left this field altogether too long to these medicine men of education.

Mr. Yeager has prodded us to our duty; we owe him thanks, not only because of this article in the QUARTERLY but also because of his joint movement with Mr. Sandford to place the field of business speaking within our jurisdiction, where it rightfully belongs.

But reformers often run to extremes and expose their followers to the dangers of excess and, to me, it seems that in a few respects Mr. Yeager has done this. He has included a few assertions and challenges that one wishes had not been made. They are all the more regrettable in that they are unnecessary to his argument. To be specific, it seems quite unnecessary for Mr. Yeager to attack or to belittle speech classifications other than his own in order to

find a justification for the one which he offers. His classification does not pretend to be a general one applicable to the whole field of speaking, but is instead a specialized treatment of that one important segment known as "business speaking." Surely it must be evident to Mr. Yeager, as it is to anyone who reads his article, that such a classification of any one special type of speeches neither destroys nor supplants any general classification—be it that of Mr. Baker, myself, or anyone else. The very indictment which he charges against us—namely that our classifications are too restricted in their scope—would, in such case rebound with tenfold strength against his own, for his classification is more restricted than either of ours. In short, if we are to raise the issue of classifications, his must stand merely as an elaboration or addition to some general plan of classification. He cannot substitute his part for the whole, even though it be a highly important part.

When he indicates that my classification gives no recognition to business speaking, the inference is not quite true in point of fact, since this type of speaking was included under the title of *General Campaign Speeches (The Spoken Word,* p. 281). Since, however, business speaking was not emphasized and since no models were included in *Classified Speech Models,* this is a matter which could most easily have escaped his attention. It is of small moment here for, in effect, his chief criticism was directed against the lack of emphasis on business, which he holds to be "useful to the many" and the overemphasis upon other forms which he states are "useful to the few."

Therefore, let us to this issue of what is useful to the few and useful to the many. For it is upon this more fundamental point that Mr. Yeager and I see things with different eyes; speech classifications are merely the symptoms of this more fundamental difference.

In the first place, when I used a general classification of the whole field of speaking, it was done with the deliberate intent of avoiding emphasis upon any single type. Mr. Yeager's criticism springs from the fact that in this I have succeeded. A lawyer could, with equal propriety, exclaim, "What! You squeeze all court room speeches into one bundle? Surely you ought to know that there are many kinds and varieties of legal arguments". Legislators and ministers, each could offer a like indictment. To all of

them—and to Mr. Yeager—the answer is, "Gentlemen, no one of you shall dominate the field to the exclusion of others. You are met here on equal ground."

To Mr. Yeager in particular, we might add, "Your call for an emphasis upon business speaking is welcome. Your rigid exclusion of other kinds of speaking in such a course is wise, for we hold that business speaking is of a highly specialized nature. But yours is not the only kind of speaking in the field. There also are others. Some of them (as court room and pulpit speaking) involve the rights and aspirations of man. Yours involves only his meat and raiment—but the life is more than meat and the body more than raiment! That type of speaking which gives voice to this 'imperative plus' shall not be excluded."

If Mr. Yeager should protest that business speaking is not dignified by a specifiic naming in this classifiication, the obvious answer must be made, i. e., that this classification is based upon a study of speech *occasions* and upon a special examination of the features involved therein, and that business speeches are not, like court-room and after-dinner speeches, creatures of any one special type of occasion. Due recognition of this fact was made in the explanation of this basis of classification.

In coming to the second answer to Mr. Yeager's criticism, I beg leave to approach it gradually that we may see it in its proper setting—for it involves a very basic and profound principle of education.

We are specialists in speech; we view speech at close range, sometimes at too close range. It is hard for us to see that speech is not a single structure in education which can stand alone. It is easy for us to forget that the aims and ends of our field must harmonize with the aims and ends of education in general.

Now one of the most basic of these ends of education requires that the student must absorb a reasonable amount of *general* or *liberal* education before being diverted into any channels of *specialization*. Blacksmiths and janitors, to be sure, we may produce without any foundation of general education—but not physicians, lawyers, teachers, or modern professional business men of high calibre.

Therefore, when Mr. Yeager says "Let us limit our teaching of *pulpit* oratory to those who are preparing for the ministry,"

and "let us limit our teaching of *judicial, legislative* and *campaign* talks to those who are preparing for public life"—he is saying, in effect, "Let us dispense with this general or liberal speech education; let us jump at once (or very quickly) into its specialized forms."

I cannot but protest. I insist that if the laity knew more about pulpit speaking, there would be less sophistry from the pulpit; and that if jurors knew more about judicial speaking, shysters would be less successful at the bar and we would be hearing less about the failure of criminal proceedings in the country. Mr. Yeager's stand against teaching these various forms of speaking to any but those who plan an immediate and direct use of them in after life is, in my opinion, *atomism pure and simple applied to speech training.*

Where does Mr. Yeager's philosophy lead us? We do not need to speculate; he has already told us in so many words. Among other things it means that we shall *"limit our teaching* of . . . *legislative and campaign talks to those who are preparing for public life."* (Italics mine). How?

We must commit ourselves to a horoscope of the future. And having done so, we dare not pause for reflection else we lose our courage. So we seize a pen and set out rigid limitations into official form. To the academic world, through the media of our catalogues we announce: "Speech 23. Legislative speeches. Limited to future members of the United States Senate." Again, "Speech 78. Campaign speeches. Prerequisite to admission shall consist of tangible proof to instructor that student shall, at some future time, be a candidate for public office."

Now we have done it. We have limited our campaign and legislative speaking "to those who are preparing for public life."

But we have done more than that.

Much, therefore, as I respect Mr. Yeager's stand in behalf of business speaking, I cannot accept his whole position upon this question. If I read his position aright, he would lessen the emphasis upon the basic, liberal, educational aspect of speech which springs from a comprehensive study of the whole field. He would plunge quickly, if not at once, into specialized training. I hold to the general, basic training. Only later, in conjunction with

schools of commerce or business administration, would I offer the specialized business speaking which he espouses.

Here are two opposing views, not only of speech training, but of all education. To me, the one is atomisic. The other takes the whole view. The point between them is not whether there shall be specialization, but when this specialization shall begin. Am I wrong? Well, if I am, the Forum is open and I have no doubt that some good member of our outspoken tribe will show me where and why.

W. N. BRIGANCE, *Wabash College.*

PRACTICING WHAT WE TEACH.

To the Editor of THE QUARTERLY JOURNAL OF SPEECH:

Apparently I failed to make clear in my letter in the June Forum my attitude toward certain types of research and my contention that in order to attain a better standing in the academic world we need to be able to put into practice some of the things which we teach. Had I made myself quite clear surely Mr. Winans would not have been asked to write the reply to my letter, as his letter in the November QUARTERLY indicates that he and I are quite in accord upon the real issue. Both of us agree "that it is desirable that the teacher should be at least a good speaker" and "that the teacher should have practical experience as a speaker."

The attitudes of Mr. Winans and myself toward pseudo-scholarship, a certain type of research, and yardstick theses are identical. What may seem to be a difference of opinion between us is due to the fact that we attack different extremes from the attitude which both of us feel to be the sensible attitude. My good friend, Mr. Winans, chose to direct his sarcasm at the elocutionists and at teachers who look upon public speaking events as exhibitions. I chose to direct my remarks at the other extreme—those who attempt to rationalize their obvious deficiencies in speech by substituting for speech training purposes other than training in speech. I chose to direct my remarks at our pseudo scholars rather than at our elocutionists because I believe our National Association and THE QUARTERLY JOURNAL OF SPEECH are in far greater danger of domination by these people than by the elocutionists. There is not a single elocutionist who is a member of the machine which runs the National Association, and may I unite with Mr. Winans in

hoping that none of them ever will exert any influence over our organization?

On the other hand, anyone can quickly think of several of our influential cloistered brethren of the National Association who write amusingly superficial text-books on speech from their vast speech experience gained in their rocking-chairs in their studies. Unless speech-methods are tested in the laboratory of audiences—the ultimate laboratory of our profession—they are likely to be dogmatic, false, or trivial.

My plea is not for teachers with only an ability to acquit themselves well before an audience. It is not necessary to choose between being a good speaker and a good scholar. One can be both and one will be a better scholar in speech if he does not refuse to test his speech methods in the laboratory of audiences. At least a scholar who cannot speak ought to have enough insight to realize his own weakness and to refrain from assuming a patronizing, condescending attitude toward scholars who can *practice what they teach*. And the self-acknowledged scholars who scorn the ability to speak as well as their own beginning students might avoid boring their colleagues by refraining from impressing their defects upon their colleagues at almost every convention of our Association.

I am sure that my good friend, Mr. Winans, will agree with me that the best way for us to get recognition is to get at the job of doing our work thoroughly and not to worry about recognition. When we do pseudo-scholarly and pseudo-scientific work largely in an attempt to gain academic standing we will probably be about as successful in our efforts as is the individual who definitely seeks popularity.

Sincerely,

H.A.H.

SOME EDUCATIONAL ASPECTS OF SPEECH CORRECTION

To the Editor of THE QUARTERLY JOURNAL OF SPEECH:

In January, 1922, the School of Speech of Syracuse University, opened a defective speech clinic at the City Free Dispensary, and under the supervision of the neuro-psychiatric department of the University Medical College. The services of this clinic were made

available to every child with any sort of speech disorder, in the city, as well as to all adults who were eligible to free dispensary treatment. Up to the present, over five hundred children have reported to the clinic for treatment and instruction. The adult registration has been less than fifty.

Announcement of the opening was received most enthusiastically; and since, there has been most unreserved coöperation from the newspapers; nurses, teachers, principals and the superintendent of schools; and from the medical men of the city. The facilities for clinical treatment are unexcelled, incorporating as they do, the aid of all the clinical departments of the Medical College. School of Speech departmental classes in Speech Re-education are held at the Free Dispensary where the students assist in the speech correction work. Incidentally it might be mentioned that no student who has had less than 14 hours of clinical practice may receive credit for the course. Most of them elect to do double that amount or more. Candidates for the course must have completed the equivalent of three years of liberal arts courses in speech and at least a year course in Educational Psychology.

In spite of this rather effective equipment in clinical personnel, the increasing stream of new cases coming for help emphasized a certain futility in the effort made to deal with the general problem of speech disorders. The department found itself in a position somewhat similar to that of the medical profession prior to the present public health era. Curative medicine had always attacked disease and epidemic from the rear, but never was quite able to catch up on the vanguard. Likewise, as with disease, it became necessary to think of the defective problems, so with speech problems, the public school appeared to be the appropriate field.

The experiment began by the organization, in one of the public schools of the city, of a class of six teachers; and by setting up a clinic at the school. These teachers were taught the fundamentals of normal speech in class, with special emphasis on personal improvement. Then, in the clinic, to which they brought the children of their own grades who had speech disorders, they passed on to these children, under supervision of the director, the benefits of their own speech abilities and improvement. In addition, the classroom of each teacher became the laboratory for experiment and practice of general good speech for all the children. After

the teachers had completed the semester of training, the clinic was disbanded, subsequent correction being carried on as a matter of course along with other schoolroom activities.

It was observed, after several terms had elapsed, that speech defectives passing through the grades of the teachers who had been trained, were coming out very much improved. One stutterer eight years of age, who had been two years under clinical treatment, with only fair results, came out of one of these grades in the third year during which he did not attend clinic, normal in speech. After two years, no recurrence of the difficulty has appeared.

This experiment came to the attention of a number of teachers from Binghamton, N. Y. There followed a request for the organization of similar courses in their city. The first class enrolled twenty-five students representing most of their schools. Clinics were opened in each of four zone centers easily accessible to all the teachers. This arrangement accommodated each teacher once in four weeks with clinical instruction, in addition to weekly lectures and demonstrations. Thus one director handled the entire field on one-half day per week.

After two months, favorable results were sufficiently apparent to lead the superintendent of schools, on the recommendation of the supervisors of the several grade divisions, to establish a requirement that all teachers of kindergarten and primary grades should equip themselves with corrective speech training. The School of Speech of Syracuse University, through the University Education Extension division, was invited to provide for the instruction. In February, 1928, all kindergarten and the first half of the first grade (the 1B grade) teachers were enrolled. In September, 1928, the 1As and the 2Bs came in for training. February, 1929, brought the 2A group. It is interesting to note here, that whereas the first clinics represented an average of two speech defectives per teacher, the 2A group had difficulty in finding enough in their own grades to make up what might be considered a representative clinic. Those who had remained defective through the two preceding terms almost universally suffered from organic malarticulation.

The general enthusiasm in connection with this project may have resulted in a minimization of the failures, and undue emphasis on the improvements. In the future, to avoid unwarranted

conclusions, an individual case record system is to be put into effect in February. This will follow the child through school from the beginning, and it is hoped that from it may be obtained dependable data that will sooner or later make it possible to evaluate the results.

By June, 1930, the entire primary teaching personnel will have received the training in speech re-education. There is a strong possibility that the requirement will be extended to include the intermediate grades also.

The apparent advantages of the plan seem to be, first, speech and voice training for grade teachers; second, speech and voice training for pupils in large groups; third, enlightenment and instruction of parents, through the teachers, regarding the speech disorders of their children, and fourth, discovery of cases not fundamentally of a speech nature, and the referring of these cases to the appropriate medical department for treatment. As a by-product, has come a definite wide-spread interest in further speech training among the teachers who take the reëducation course. Approximately 150 of them, or 20 percent of the entire teaching personnel in the Binghamton School System have already requested and received instruction in the oral interpretation of literature most of which is the very material which they are teaching to their pupils in the grades. Incidentally, also, in a letter under date of May 16, 1929, the superintendent writes: that the entrance of speech training into the teachers' equipment has been "a decided asset to our school system, having made a marked contribution to our efficiency and professional zeal."

There is no thought that this is the only way to handle the problem of speech disorders. However, it seems likely, that it is at least as effective as any other general organized effort through channels of public education. One or two things seem fairly apparent. The majority of the cases of speech disorders in children are of a type amenable to educational rather than medical procedure or treatment. And, the average, intelligent, interested grade teacher is able to understand and practice the not very complicated procedure for the prevention and mitigation of irregularities of speech in the early school years of the child.

It is to be hoped that a growing number of communities will see the social and economic importance of this problem and avail

themselves of the opportunity offered by speech departments of many colleges, to provide for some form of corrective procedure through the medium of their public schools.

H. J. HELTMAN, *Syracuse University.*

WISCONSIN'S RURAL DRAMA

To the Editor of THE QUARTERLY JOURNAL OF SPEECH:

"Dramatics in the rural community? Now come, you don't find real drama away out there, do you?" Why, might we ask, should there not be real drama away out there? Because there are no little theatres, no facilities, no trainers, and poor communication? Possibly. But Wisconsin rural folks have demonstrated that they can surmount these difficulties. It was only necessary to provide devices or means for an outlet of this type of expression.

The discovery and development of Home Talent Tournaments proved to be the device in Wisconsin. Four annual state drama tournaments similar to the National Little Theatre tournaments, but strictly limited to folks on the farms and in little towns have been held in Wisconsin since 1926. In 1928-29 twenty counties represented by 170 groups were in competition. There were 1200 individuals who appeared at least twice in one-act plays before audiences. This year, 1929-30, the tournament is in three parts—the adult tournament heading up during Farm and Home week, the rural contests in the State Dramatic Guild tournament, and the 4-H Club tournament to be held in May and June.

But where did this particular device come from? This one came from the rural community. Dane and Vernon counties share honors in first adapting "tournaments" to the discovery and development of latent talent in Wisconsin's rural communities. Lacking something to keep up the quality of rural community club programs, two Dane county rural clubs, through the suggestion of the farm editor of the Wisconsin State Journal, conceived the idea of exchanging programs. In 1926-27 the College of Agriculture in coöperation with the Wisconsin State Journal elaborated the idea by sponsoring a tournament in which one-act plays, musical numbers and novelties were entered. Twelve clubs from representative sections of the county were in competition.

The idea was extended in 1927-28 to six other counties, each of which sent a championship team, selected by means of a county

tournament, to the state tournament held during Farmers' Week. "Goose Money," a one-act play written by Mrs. Felton, a farm woman, won the state title.

Twenty-four counties made preliminary entry in 1928-29. The services of a specialist from the Rural Life and 4-H club departments of the College of Agriculture and a drama specialist from the Department of Speech visited as many of the 24 counties as possible, giving advice as to organization and training for coaches and leaders in play production.

These Home Talent tournaments, which have spread with such surprising rapidity over the state in the last four years, have revealed the richness of latent talent in rural communities. The groups have so adapted themselves that folk drama, in one form or another, has gleamed through the contests, giving many farm neighborhoods a new sense of their own histrionic abilities. This new, creative expression in rural life is significant not only because of the improvement and training in speech but as well through the evidence of development in personality. These groups have given a pointed answer to President Glenn Frank of the University, when he asked, "May we not hope to see the development of amateur groups here, there, and yonder in Wisconsin communities that shall not only produce the plays that other men have written of other peoples and other places, but shall write plays into which shall be woven the legends and the life of Wisconsin, the stuff of her daily problems and the visions of her people?"

The forcefulness of the answer can only be realized by attendance at some of the contests. "I'm surprised at the finish of these performances. Do these folks really come from the farm? Their work would do credit to a college group, wouldn't it?" said a dramatic critic. "They actually were looking for something more than entertainment when they chose that play," came from one of the judges. "It is amazing to see the enthusiasm a tournament often arouses. People who have seldom been interested in other forms of entertainment displayed an unusual spirit in our play. It is not easy to get up before an audience and perform in different roles but they will do it. The experience makes them less self-conscious, trains them in poise and dignity. We were surprised when they got up before our crowd after they had been in a tournament play." This came from a farmer's wife.

Be sure it isn't just the fact that these rural groups put on ordinary one-act plays. They do much more. They write their own as with "Goose Money," and "In 1999." They make an ordinary play such as "Mother's Old Home" over into a depiction of their own dramatic life experiences. They glean values from such old world pieces as "The Merry, Merry Cuckoo." They can be sophisticated in such as "A Cup of Tea." They are sincerely dramatic in "The Valiant." All of these plays helped various groups win either state or county honors. Hundreds of other plays were, of course, used. We have, in these plays, folks—home folks—exhibiting talent which surprised even the most skeptical in its sincerity and artistry.

Leadership training, development of personality, socialization —all these benefits are evident to, and utilized by, people who take part in and witness the production of plays in these Home Talent tournaments. They form a medium whereby speech, the chief means for expression of individuality and the attainment of mutual understanding for all mankind, can express the community life and the social thought of the rural population. Training in the art of speaking no longer remains exclusively the advantage of the college student, the high school pupil, or the professional artist, but is extended to the person out of school, the individual facing life's everyday problems.

D. E. LINDSTROM, *University of Illinois*

DEBATING FOR THE AUDIENCE

To the Editor of THE QUARTERLY JOURNAL OF SPEECH:

What is the purpose of debate work in our schools and colleges? Every now and then we come out of the forest of particulars and try to determine what it is that we have been trying to do and why we are doing it. Is debating a game? Is it an intellectual sport for the display of mental agility and dexterity of utterance? Perhaps you will decide that debating exists to develop the abilities of the participants or you may agree that its chief function is to advertise the school.

Debating may, under various circumstances, present all the aspects suggested above and more. It may be sport, recreation, training, or publicity. It may serve school, participants, or the cause debated. However gauged, the measure of its accomplish-

ment will be the effect produced upon the audience. A debate without an audience, is, in the true sense, no debate at all.

The problem of securing debate audiences presents a real challenge and is receiving the attention of teachers and coaches everywhere. It is common knowledge that audiences have come to be a very uncertain quantity. Many inter-collegiate debates held on populous campuses have been attended by the merest handful of listeners. Wilbur E. Gilman in *Can We Revive Interest in Inter-Collegiate Debate?*, THE JOURNAL OF SPEECH, Vol. 14, No. 4, pp. 556, 557, lists quite extensively the devices which are being used in attempts to secure larger debate audiences. Mr. Gilman concerns himself with solving the problem through improved publicity. It is my purpose to consider it from a psychological angle.

After all is said, why do people attend, or fail to attend, debates? It is conceded that the sales pressure of well planned advertising is an important factor. It is obvious that many who do attend come for special reasons, such as: interest in debating exercise, interest in certain participants, or a sense of loyalty to school or team. But even these individuals weigh the question of their attendance and will be found present in large numbers only as they anticipate a certain amount of pleasure and benefit. It is, I think, a justifiable indictment that much of our debating affords little of either. The reason lies, I believe, in the failure of most debaters to consider the audience sufficiently.

It would be of immense value if we had some way of determining objectively the focus of attention of the debater at all times during his speaking. During what portion of the time does the audience occupy the center of his attention? When is it relegated to the fringe of attention? When is it entirely outside the field of attention? Adequate communication demands that consciousness of subject-matter and of self must not be allowed, at any time, to crowd out the speaker's consciousness of his audience.

The problem of divided and wavering attention is peculiarly acute in connection with debate. In most other forms of address, the subject-matter can be set in a more or less fixed form before hand. With his house thus in order, the speaker is able to center his attention on the audience and the problems of communication. In debating, the exigencies of meeting the opposing case make fixed form in subject matter impossible and vacillating audience-

consciousness an ever-present danger. To overcome this danger the constant attention of speaker to audience must be made habitual throughout long periods of training. It will then be not so easily subject to violation on the platform.

Joseph A. Mosher, in *Debate and the World We Live In*, in the QUARTERLY JOURNAL OF SPEECH, vol. X, No. 4, p. 332, deplores the bringing up of the "fight-image" and suggests that debating, as commonly conducted tends to induce students to believe that each and every proposition is either unqualifiedly true or false. His recommendation is that we inject more of the element of discussion into our platform contests. This seems to me to be a step in the right direction. If we can make the object of debate the search for truth, rather than the overcoming of an adversary, we shall be getting at the matter from the audience point of view. The lodgment of the guerdon of victory is, for most audiences, of consequence quite secondary to the arrival at a basis of understanding and decision regarding the subject of debate. Unless the debater adopts the audience's purpose he cannot retain the audience point of view and communicate directly, completely, and continuously.

Obviously, in debating for the audience, the choice of question assumes added importance. A fairly accurate, though not infallible, test is to consider whether the subject matter proposed would be commonly read if it were to appear in a well written expository article in a popular magazine.

Beginning with the preliminary analysis of the proposition, there is to be recommended the use of the simple device known as the question sheet. This consists merely in recording carefully every question concerning the proposition, just as it occurs to the student. For the debater this serves as a memorandum on facts to be ascertained. He will place check marks opposite each question upon having discovered and assimilated its answer. But there is further use for the question sheet. Just as it records the queries of the debater before he had become master of the subject-matter of the proposition, so it presents a pretty reliable index to the natural queries of the average member of the audience as he listens to the speakers. If the debate speeches are to be given before a class in speech let the coach or instructor conduct a short oral or written quiz in the class immediately after the debate and in the

presence of the debaters, using the question sheet as the source. The result is likely to be a revelation to the debaters. Unless they have exercised great care, they will discover that, in their eagerness to cover as great an area as possible, they have assumed many points to be clear and evident to the audience upon the brifest citation, merely because the debater, now an expert in the subject matter, is able to identify and correlate them. After such an experience as this, the debater will begin to realize why it is that audiences show so little enthusiasm for the average debate discussion.

The five or ten minutes allowed each speaker proves a woefully short time in which to present all that might be used. The debater has to learn the art of judicial selection. After he has discovered the amount of development necessary to carry his audience with him, he will learn to substitute exposition for argument in a large portion of his speeches. When the debater arrives at the point where he sees the need for this, he will be in a fair way toward real achievement and his future audiences will be assured of light as well as heat.

Omission of mention of the commonly employed devices for securing good-will, must not be taken as sanction of their deletion. The use of illustration rather than many statistics, comparative freedom from notes, a friendly conversational attitude, rather than driving pugnacious one, variety, wit, and humor, these all make the audience-contact more certain and more agreeable.

It is not my purpose to set forth a theory as to how debates should be judged, or even whether they should be judged at all. However, if judged, among other features considered should be the audience-reaction to the speaker. This is not a subject for objective record, but certain indices are suggestive. Without a positive, definite audience-reaction the communication may be considered to have been faulty. That the judge, an expert, was able to grasp the explanations and logic is not sufficient. *Debating, if it is to correlate with life, is not conducted solely for experts.*

The problem of securing audiences will not be solved over night. No solution is adequate. But if we are to expect audiences we must make the essentials of the performance, as well as the incidentals, acceptable to the hearers. The speakers must be audi-

ence-conscious at all times, must keep always the audience point of view, must debate *for* the audience.

HAROLD A. DRESSEL, *River Rouge, Mich.*

GOOD DICTION AS A PART OF PERSONALITY

To the Editor of THE QUARTERLY JOURNAL OF SPEECH:

When we form opinions concerning the personality of a character on the stage, we consciously, or unconsciously, base our judgments upon such things as carriage, or posture; the suitability and becomingness of clothes and coiffure; revealed attitudes toward situations, events, and people as told by facial expression and gesture; the quality of voice and the diction used. Our goal in training students for any piece of platform work is to have them present an harmonious impression to the senses of sight and hearing and feeling. There is nothing more bewildering, or annoyingly amusing, than to have a well poised, superably dressed, apparently noble character speak with the accents of a cockney, It then becomes our business as teachers of speech to familiarize ourselves with every expressive agency which contributes to the *tout ensemble*. We must be able to see in two directions at once. In other words, it becomes necessary to work for the development of each avenue of approach to the dramatic ideal; and then to look with critical eyes at the finished production and see its component parts. The novice is aware only of the general effect. An expert sees beyond that to the factors contributing to its success or failure.

Browning said in *Fra Lippo Lippi that*

"we're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times nor cared to see."

Things before us attract our attention more than things with us. We catch in a picture, or the scene of a play, visions of the relationship of things which in real life we pass literally hundreds of times without noticing. Students eagerly essay the roles of characters and frequently learn, when it is too late, that there is technique involved in portrayal. As leaders in the field, it seems to me that we have to make provision for at least some study of each element of production, and that some of these elements should be studied before the student is allowed to appear in dramatic work. My present interest is in that technical phase of the problem known

as diction. Good diction and good voice are media for the revelation of the finest pigments of personality just as delicate brushes and proper paints are tools used by the painter to reveal his ideas and emotions on canvas.

Many vital and interesting personalities may find their lights hidden under the bushel of careless and slovenly speech. Lucille La Verne, after her superb work in *Sun-Up*, found that her Shylock was not a success because speech localisms blurred her excellencies in acting. Since the incomparable George Arliss was willing to study *Old English* for six months before he began rehearsals with his cast, one might jump to the conclusion that less talented and less specialized aspirants to the hall of dramatic fame might be willing to preface their platform performances by months of drill for technical perfection. Sir Henry Irving said that a single line, or even a forcible word from a great play may impress the whole play indelibly upon the mind of the listener. It is said that Cromwell wished to be painted as he was, warts and all; but it would not have been a good portrait, because attention would have been attracted to the unfortunate exterior, rather than to the personality behind it. A minute reproduction of superficial traits is not art. Actors should not make the mistake of portraying characters with all their inaccuracies and slovenly speech qualities, because that is the fundamental error of confusing nature and art. There must be the idealizing touch to make nature appear natural. To be sure, our students may not find perfection of diction on the stage as in days of yore; but there is an increasing public interest in details that make for finesse on the stage. What the public demands, the stage gives. Dramatic critics comment more and more frequently on clarity of speech and beauty of diction. They even go so far as to say that "emotional portrayal was somewhat blurred by lack of intelligibility"; or "the excellent acting compensated only in part for lack of verbal clarity." Due to the ever widening horizon of organizations like the Theatre Guild; to the frequency and ease with which European plays and casts are being brought to American theatrical centers, and vice versa; to the enormous increase in travel and consequent interchange of ideas and their forms of expresion; to the radio with its unparalleled opportunities for combining business and art; to

popular interest in Little Theaters; and to the wide-spread study of languages, we are building a national feeling for good speech.

There is a notion gaining credence in the land that to be local in speech matters smacks of provincialism. Devotees of the talking pictures can not help but be impressed by differences in intelligibility among their screen favorities. At this very moment, students all over our country are listening over the radio with the notion of reporting the name of the announcer whose voice and diction seem good to them. Never has so colossal an undertaking in speech been launched. Young people everywhere are tuning in of an evening and listening to San Francisco and London. We are becoming speech-conscious.

The greatest difficulty that teachers meet is concerned with the tender issue of the individuals' speech localisms. But even that problem looks less formidable when considered in perspective. From countless meetings with beginning students, one elicits the information that these are among the things they wish to gain from college life: a cosmospolitan interest in affairs, a certain body of facts, and a so-called cultural back-ground. When considering these goals, the teacher may open the way for a study of diction. Idiosyncrasies of speech are not really among the things that add to attractiveness of personality. They are among those factors which limit its effectiveness. Good diction enhances charm; it indicates that "aristocracy of dictinction" mentioned by the distinguished president of the American Academy of Arts and Letters. "There must be mastery over medium", says Mrs. Machern of The Royal Academy of Dramatic Art in London. The artist looks upon his medium as an enemy to be met in mortal combat and conquered. Otherwise, it conquers him and holds him slave. Every speaker must decide whether he will master his medium, and thus release his personality, or allow his medium to master him. Excellence of diction gives ability to produce sounds so that they do not interfere with breathing or the note on which the idea is spoken. The word must ride on the tone. Goethe said, "Every art must be preceded by a certain mechanical expertness", and surely it would be far from the mind of any person seriously interested in speech to dispute that principle. The point is that the craft and the art must be bound together. Alertness for details must pass over into automatic usage if the personality is to be fully

freed for dramatic productiveness. The goal must be what H. G. Wells calls "the full orchestra of one's personal attainment."

Obviously, such a program involves the passage of time. It would seem to me that the minimum prerequisite for dramatic work should be a three-hour year course involving some theoretical and much practical work in voice and diction. That seems a long time to the student, but one likes to cheer him by recalling a story of Thomas Carlyle's. It runs to the effect that the richer a nature, the harder and slower its development. Two boys were in the same class at Edinburgh grammar school. John, the one who achieved quickly, became John of Hunter Square; and Walter, the one of slow growth, became Sir Walter Scott of the Universe! Carlyle ends, you remember, by saying that the quickest and completest of all vegetables is the cabbage.

There is always the query, though oftimes unspoken, "If I do *all* these things, am I assured of becoming a fiery and eloquent speaker?" One longs to reply in the vein of that marvelous Abbé Dimnet, "You may not be eloquent, but you will at least be phosphorescent."

RUTH A. DAMON, *Wellesley College*

NEW BOOKS

A Case Book in Discussion. By Frank C. and Mary E. McKinney, with an introduction by Joseph V. Denny. New York: The Ronald Press, 1930: pp. vi, 267; $2.00.

Suggestions for Instructors. By the same authors; 28 pp.

This is neither a case book nor a text-book, but a text-book illustrated with certain legal cases. Perhaps *illustrate* is the wrong word, for the cases do not always illustrate the text; they are only there to offer material for discussion. The text material is conventional, and not at all explicit on the various forms of argument. The expository side is pretty thin. The chief value of the book must lie in the cases selected.

The cases are interesting, at least. Mr. McKinney, who is a member of the New York Bar, has collected a number of very queer cases. They tend too much, perhaps, to be cases of legal liability for injuries suffered in the course of employment. Many of them are what is known in law as border-line cases, and the authors admit this in their booklet of suggestions to teachers. Just what is to be gained by having students split hairs on these fine points of legal definition, or circumstantial evidence, or these niceties of justice, I do not know. When the judges are forced to make precedent the only rule, I should think that the class discussions of these cases would lead to mere quibbling. It would have been better to have included some of the recent cases involving great social and political problems: the Schwimmer Case, the child-labor and minimum-wage cases, and those arising from the Eighteenth Amendment. More is to be gained from a discussion of these problems than from a discussion of the right of the owner of a cemetery plot to bury a pet dog therein.

The citations are not given anywhere, although the teacher is told in the booklet of suggestions how the cases came out. References to texts which give the rule of law would be helpful, and so would a bibliography of additional cases. All discussion of the

various forms of reasoning, and illustrations of them, is omitted with the statement that they "would soon be forgotten." Fallacies are not illustrated, although if there is any one place where a case book in argumentation would be useful, it is in giving examples of faulty reasoning. Surely plenty of judges' decisions could be found to illustrate the various forms of fallacies.

There are a few errors in the book, such as the statement (p. 162) that the Constitution guarantees freedom of worship to every citizen. A careful reading of the First Amendment will convince any one that it does not, any more than it guarantees freedom of speech.

Nine editorials, three newspaper articles, and two selections from Lincoln are given. The material, aside from law cases, is scanty. Two speeches are printed in full in Chapter Fifteen under the title "Two Excellent Models of Discourse." One of the speeches is by Judge Knox of the United States District Court of New York on "Criminal Law—Weaknesses in It and Its Administration"; if not excellent, it is at least a clear, straight-forward speech. The other is Woodrow Wilson's address, "Abraham Lincoln: A Man of the People." It is good, but I cannot agree with the authors that it is his best.

The book would be useful for the high-school teacher who has difficulty in finding theme topics, but for purposes of discussion, I think that the cases are pretty apt to lead to wrangling over trivial points. Both cases and text are too simple for college use.

There is a distinct place for a case book on argumentation. There are plenty of good collections of essays now on the market that give good general speech materials. The inductive method has great possibilities if used much as it is used in law courses. The case book should be assembled so as to show the kinds of argument, faulty arguments, apt ways of putting arguments, and methods of refutation. All this should be done with an absolute minimum of comment, or without any at all. The idea of the case method of instruction is that the student should work out the rules for himself. The material should be taken, not only from cases at law, but also from text-books, histories, editorials, debates, lectures, and orations.

DAYTON D. MCKEAN, *Princeton University*

The Fred Newton Scott Anniversary Papers. By Former Students and Colleagues. Chicago: The University of Chicago Press, 1929: pp. ix, 319.

All of us who have dealt with English discourse know something of the work of Professor Fred Newton Scott. Whether we study pronunciation of poetics, slang or similes, we find that he has been on the ground before us. The breadth of his work is indicated by the full bibliography published at the end of this volume as well as by the subjects of the fourteen papers here collected, which range from the dating of one of Milton's Latin poems to the sources of the laughable in literature.

Readers of the Quarterly Journal will be most interested, perhaps, in the study by Professor Denton of Northwestern University, entitled "Origin and Development of Herbert Spencer's Principle of Economy." This calls our attention to the fact that Herbert Spencer's essay, "The Philosophy of Style", first appeared in 1852 as a review of Campbell's *Philosophy of Rhetoric*, Whately's *Rhetoric*, Blair's *Lectures on Rhetoric*, and Kames's *Elements of Criticism;* and that it was conceived as an attempt to find a single principle underlying all the precepts of these rhetoricians. Professor Denton's thesis is that "The Philosophy of Style" is only a recasting of an earlier unpublished essay called "Force of Expression", written about 1844 when Spencer's interest in rhetorical and psychological matters had been heightened by studies in phrenology and by some attempts he made toward framing a universal language. His principal addition to the earlier essay was that of the final paragraph, which tries to bring his philosophy of style into line with the recently announced theory of evolution.

But still more interesting is a reference which sends one to an earlier study by Professor Denton, "Herbert Spencer and the Rhetoricians" *(Publications of the Modern Language Association,* xxxiv (1919), 89-111), which shows Spencer's borrowings from the rhetorics mentioned, and notably his borrowing from Campbell of the very principle of economy of attention. The well-known passage on the order of words, with its comparison between French and English order, is expanded from a suggestion of Campbell's. The net result of Professor Denton's two papers is fresh emphasis upon the fact that Herbert Spencer belongs to the long list of im-

portant Englishmen—a list which includes Bacon, Hobbes, Locke, Adam Smith, Priestley, and Bentham—who devoted time and attention to reviewing and augmenting the *corpus* of rhetorical studies. Perhaps some one will do a dissertation on the place of rhetoric in English philosophy.

Other recommended studies in this volume are "One Stylistic Feature of the 1611 English Bible" by Charles C. Fries, "Allusion and Style" by Oakley Calvin Johnson, and "The Laughable in Literature" by Harold P. Scott.

HOYT H. HUDSON, *Princeton University*

Daniel Webster. BY ALLAN L. BENSON. New York: Cosmopolitan Book Corporation, 1929; pp. viii, 402.

This full and interesting account probably will be more serviceable to teachers and students of American oratory than any of the earlier biographies of Webster. Mr. Benson has appreciated the importance of the five or six great speeches of Webster, has described their occasions, and estimated their worth and effect. He is particularly full upon the Dartmouth College case, which he believes was won by a great piece of acting on the part of Webster, joined with the Federalist sympathies of a majority of the Supreme Court. All readers will be grateful for the three portraits of Webster as he appeared before he began so obviously to look great. Students of the formation of public opinion should add to their casebooks of the story, told to Webster by Thomas Jefferson, of how the people of Virginia were moved toward readiness to support the Revolution by a day of fasting and prayer, imposed and managed by the Virginia assembly. Webster's variable methods of speech-preparation are described in passing; the first Bunker Hill address he composed, at least in part, while standing up to his waist in a trout-stream. Mr. Benson does nothing toward the establishing of what were Webster's actual words on some of these important occasions, as compared with what was published. In the case of the reply to Hayne such a task should prove interesting and fruitful. The biographer makes no use of the interesting "Defence of the Kennistons," published as a pamphlet; nor of the extant speech of the lawyer who opposed Webster in the White murder case. Perhaps for the purposes of a popular biography these matters are irrelevant; but the student

of oratory has a rich field of investigation. The present work sadly lacks an index.

H. H. H.

Elements of Public Speech. By J. K. Horner. New York: D. C. Heath and Company, 1929; pp. xi, 313.

This is a comprehensive review of familiar theory concerning the planning, composition, and delivery of speeches, with more than usual amplification upon the topics of concreteness and illustration, which are treated in four chapters headed "Picturing Ideas." The author is eclectic and synthetic; many pages of his book are mosaics of quotations. He settles upon Action, Instruction, and Entertainment as the general ends, and takes over from Phillips the theory of the Central Idea. He deveolps every statement by the use of example, and some of his examples have the merit of freshness. Frequently a principle is illustrated to inordinate length, serving only as a text on which to pin a great many instances and quotations. Professor Horner has read widely and fruitfully in modern writers on Public Speaking, but he does not show that he approached his task with true historical perspective. The book is as current and contemporary as a popular magazine, and hence runs the danger of going out of date as quickly. It is a good book to read and may be a good book to teach from; but it is not a good book to examine upon—if that makes any difference.

H. H. H.

Literature for Oral Interpretation. By Richard Dennis Teall Hollister. Ann Arbor, Michigan: George Wahr, 1929; pp. 752. $3.60.

Literature for Oral Interpretation by Richard Dennis Teall Hollister is more than the title implies. Almost a hundred closely written pages of instruction to the would-be interpreter precede the compilation of literature.

In this section, the author points out the importance of the correct personal attitude on the part of the reader; shows what should be the ideal of the successful interpreter; and traces, step by step, the preparation of material for oral presentation. This

part of the book will be interesting to all teachers of speech and helpful to all those who are learning to interpret literature.

Following this introductory section, there are six hundred fifty-four pages of carefully indexed literary material with footnote explanations of difficult passages. In this collection, there is first a group of lyrics and short poems from Shakespeare down to present day writers. The second group of short selections is made up of Biblical abridgements arranged by Mr. Hollister with a particular view to oral, rather than silent, reading.

To Tennyson and Browning the compiler has given separate sections. From the works of each of these writers, he has included enough poems to encourage teachers of interpretation to give them more than passing notice.

The rest of the book is devoted to classic material arranged for recitals.

Is there any other volume to which one can turn and find material for nine lecture recitals arranged and ready to read? As a person thumbs through the volume, he is at once struck with the great variety of material. Teachers of Speech in high schools and colleges will welcome this volume either as a text or as a supplementary source book.

Anniversaries and Holidays. By MARY EMOGENE HAZELTINES American Library Association, 520 N. Michigan Avenue, Chicago, 1929: pp. xx, 288.

Teachers of speech, particularly of interpretation and play production, are daily confronted with requests for suggestions and materials for programs for the special occasion; it is imperative that they be continuously in search of stories, plays, and poems to meet this demand. A reliable bibliography, one that will not only save time but prove an endless security for reference has recently been published. It is the work of a well-known leader in the field of library science, the result of careful investigation and fine literary evaluation. Its purpose is stated in the Introduction as "an attempt to bring together in calendar order the leading holidays, holydays, and seasonal days of the world, together with the birthdays of great men and women and some important events; in

other words, it is an attempt to express the calendar in terms of human and world relationships. Further effort has been made to gather and classify a generous number of references to material that will assist in the observance of these days, providing a background of the history and customs of holidays and the life and influence of the men and women included." Literature of a high standard in varied forms for universal and national holidays is set forth with the inspiration native to "the spirit of the day." This valuable book will be a great satisfaction to the busy teacher, a help to those students who need direction in the quality of reading materials, and a guide to all who are interested in the artistry of program-making.

M. M. M.

A Practical Handbook of Play Production. By D. C. Ashton.

Privately printed at Columbus, Mississippi 1929. This handbook is comprehensive in scope, but somewhat vague, and incomplete in its treatment of the various problems of play production.

C. C.

A Book of Dramatic Costume. By Edith Dabney and C. M. Wise. New York: F. S. Crofts and Co., 1930; pp. x, 163. $3.

Good books on costume are very expensive, often inaccessible. Unable to secure, either by purchase or by loan, Racinet's *Le Costume Historique,* with its 500 colored plates, the amateur director must resort to the inexpensive manuals. The authors of *A Book of Dramatic Costume* aim to bring the sifted wealth of the great books, as Racinet's, to "those whose lighter purses, like our own, cry mercy"—to the amateur producers. The book is not a history of costume, but an attempt to catch the characteristic qualities of dress and ornament in the various notable epochs of the theatre. Only costumes of dramatic significance,—those likely to be worn on stage to-day, are described. Therefore one important endeavor of the authors is to select from certain periods the constant elements of dress—the chiton, mantle, and sandals of the ancient Greeks; the ruff, doublet and hose, and pointed shoes of the Elizabethans; the knee-breeches and wide-brimmed hats of the American Colonials. The descriptions and illustrative plates are admittedly arranged in a "loose and approximate chronology."

A preliminary chapter on Color and Costume Problems, aside from an unconvincing discussion of the psychological, or physiological, effect of the different colors, is clear and sensible. The treatment of color combinations, the explanation of the use of the "color wheel," the tabulated effects of color lights upon colored paper and upon various fabrics, are useful. Then follow the chapters on the important historical types of costume. Here is the list of titles:

III. Egyptian Costume.
IV. Hebrew Costumes; Medieval Church Costumes.
V. Greek Costume.
VI. Roman Costume.
VII. Medieval English Costume — Pre-Shakespearean and Shakespearean Costume.
VIII. American Colonial Costume.
IX. Eighteenth Century European Costume; American Revolutionary Costume.
X. Victorian Costume in Europe and America.
XI. Modern Costumes.
XII. National Costume; American Indian Costume.

A brief conclusion, entitled Construction Suggestions, and a good Bibliography complete the book.

There is one noteworthy omission from the list above. Where is a chapter on Seventeenth-Century Costume? There is none in this book. Yet surely the costumes of Molière's theatre and of the English Restoration stage are dramatically significant to-day. Amateur directors occasionally produce *The Trojan Women, Alcestis, Antigone,* with chitons and sandals; once in a while they attempt mediæval *mysteries* and *miracles* that might conceivably use Egyptian and Hebrew garments; but amateurs also produce *The Miser, The Learned Ladies, The Merchant Gentleman* and, less often, perhaps, *The Way of the World* and *The Beaux's Stratagem.* Any one who has wrestled with the appalling problem of overdressing the fops and ladies that Molière, Congreve, and Farquhar delighted to ridicule, realizes how important these seventeenth-century costumes are, even to-day. There is a description of the Virginia Planter's dress in Chapter VIII; but Virginia planters evidently did not wear voluminous pantaloons, gewgaw

ribbands, and *chapeau retroussé*. No mention of seventeenth-century stage dress is a serious omission.

In an inexpensive book we do not expect colored plates; a careful notation of the popular colors is usually sufficient. The plates here of Egyptian and Greek costumes are good, but the others are of little value. The drawings of mediæval, Shakespearean, American Colonial, Victorian characters, etc. add little to what any one may readily find in the *Encyclopædia Britannica*. The most useful part of the descriptions are careful lists of modern substitutes for rare, expensive fabrics. For example, we are told that the original materials of American Colonial garments were "wool, plush, velvet, brocade, satin, silk, linen, leather"; modern substitutes are "cotton flannel, beach cloth, sateen, broadcloth, mercerized organdies, cambric, silkoline, muslin (stenciled to resemble brocade), enameled cloth."

The book has the desirable merit of brevity. Even so, much that is included might have been spared. Perhaps we should not quarrel with the literary style of a manual of costume, but many a reader will recoil from the meaningless statement that the plays of Aeschylus, Sophocles, Euripides, and Aristophanes contain the "world's treasure-house of dramatic values," and choke on the pretty notion that Shakespeare has opened wide the "apocalyptic gate of glory." There is too much unnecessary gush in the book. If the amateur costumer, however, can swallow or hurry past the gaudy bits, he will find many practical and sensible suggestions that will save him much needless expenditure of toil and money. The book is not so accurate as Katherine Lester's *Historic Costume*, nor so practical as *Stage Costume*, by Agnes Brooks Young; it is a tolerably successful compromise between the two.

MARVIN T. HERRICK, *University of Pittsburgh*

Theatre Management. By SANFORD E. STANTON. New York: D. Appleton and Company, 1929; pp. vii, 154; $1.50.

Mr. Stanton's career in the professional American theatre has been long and varied. He has much to tell the aspiring professional producer in this little handbook, but there is not much here for the non-professional, except as the ideas may be adapted to meet the conditions of the amateur stage. Those schools and groups who sometimes take their productions "on the road" will find

much to interest them and no little instruction. The chapters on "the house manager", "the box office", and "the perfect host" could be read with profit by most amateur producing groups, although to contrast many of their slipshod methods with the thorough business-like methods Mr. Stanton advocates might be slightly painful. The suggestion for handling tickets at the box office, the making of stage manager's time sheets, and the preparation of combined light and property plots could very easily be adapted and with success. The appendix contains copies of the minimum basic agreement of the Dramatists' Guild and the standard form of the Equity minimum contract. These are interesting reading and make clear just what some of the troubles we read so constantly in theatrical news columns are all about. This is the first book on professional theatre management and Mr. Stanton has written with commendable compression and authority.

WESLEY SWANSON, *University of Illinois*

IN THE PERIODICALS

THOMPSON, RICHARD N. *Character Education Through Debating.* The Colorado School Journal, Vol. XLV, No. 6, pp. 10-11, February, 1930.

Through more or less common consent, debating is accepted as a fundamentally sound mental discipline by virtue of its demand for accurate, rigorous thought. Mr. Thompson, in recognizing the disciplinary value of forensics, indicates that debating is also an important agency in the building of human character. Tolerance is named as one of the important by-products of forensic endeavor.

> "The realization that there are often not merely two sides to a question, but sometimes three, and that the opposing side may have arguments which one never suspected could be discovered, is one of the most salutary means of bringing the adolescent to an understanding of the need for tolerance in his dealings with his fellowman."

The make-up of the debate teams, often characterized by racial and religious differences, is named as another factor which makes for the elimination of prejudice and narrowness. Qualities of genuine leadership are suggested as arising from forensic pursuits in which clean sportsmanship marks the performance.

The individual who is skilled in debating technique comes to recognize and grasp the significant features of a given problem. This skill carries over into the larger public life where facts of major concern must be attended to while irrelevant material must be discarded. Skill in debating, therefore, enables the individual to meet social situations and complexities in a spirit of tolerance and to estimate the value of the facts in a case in order that the pertinent material may be applied to the problem at hand. And these processes, when viewed in the light of their application to public conduct outside the classroom, play important roles in the formation of a character education program.

LESTER W. THONSSEN, *State University of Iowa*

BLAIR, JAMES GRANT. *Youth At The Top.* World's Work, Vol. LIX, No. 2, pp. 51-53, February, 1930.

This article bears a point of professional interest to speech teachers by reason of the emphasis upon Robert Maynard Hutchins' speech training and ability as significant factors in his more or less phenomenal rise in the educational world. Mr. Blair, in tracing the ascendancy of the youthful executive of the University of Chicago, indicates that the one qualification which was perhaps primarily responsible for Mr. Hutchins' early recognition was "his ability to make a forceful, convincing speech." The author of the article treats of Mr. Hutchins' work in debate at Oberlin Academy and Oberlin College as well as of his later speech performances at Yale. The speech which represented the high point of attention among Yale authorities was one which dealt with paternalism in the American educational system. This was delivered at an alumni dinner during Mr. Hutchins' senior year. Active participation in speech-making has continued to characterize his endeavors since graduation from college.

The article is of further interest in suggesting some of the characteristics of Mr. Hutchins' educational philosophy with reference to the place and function of the arts and sciences in the realm of social relationships. The article closes with the query as to whether a political future may not climax this remarkable ascendance to recognition and repute.

LESTER W. THONSSEN, *State University of Iowa*

COUSINS, R. B. *Athletics and Forensics; their Type, Scope, Value and Administration in 1950.* National Education Association Proceedings, 1929, Pp. 887-92.

The first half of this address considers oratory and debating. The author believes that, at present, forensics are largely employed in expanding the conclusions of party leaders behind closed doors. Debates "present to a listless public the platitudes furnished by party leaders". The speaker believes that America is no longer "politically minded". There are no thrills to quicken the speaker, especially the debater. The prophecy is advanced that after another generation a "sober seriousness" will displace the present emotional restlessness and that forensics will be established in the school curricula.

The address is interesting as representing an educational attitude towards speech, including debating, that likes to hark back to the hypothetical past and fails to take account of the present progress of public speaking, both curricular and extra-curricular, in our schools and universities. Moreover, we believe, abundant evidence is at hand to controvert the theory that debate and persuasive speaking in this practical world of democracy have largely lost their mission.

A. C. B.

THOMPSON, R. N. *The Thrill of Achievement in Debate.* Pennsylvania School Journal, Vol. LXXVIII, P. 149, November, 1929.

The author, director of the National Forensic League, attempts to justify competition in debating as good educational practice. Quotations from E. L. Thorndike, W. W. Charters, John Dewey, J. H. Tufts, and others are offered to show that the whole system of education is based upon the values of competition. The writer concludes that "the thing to do is to realize the necessity for accepting the idea of a reward as an incentive and to idealize it as highly as possible". The article needs more complete analysis and interpretation of the quotations concerning "competition". Since "idealizing" competition, constitutes the crux of the problem, the author of this article should have expanded his suggestions for providing a "thrill of achievement" without destroying the educational values associated with the art of debate.

A. C. B.

POWELL, FRANCIS T. S.: *Radio and the Language.* The Commonweal, 9, No. 23, April 10, 1929. pp. 652-653.

The radio, used to such a great extent, and with such clearness and efficiency in the 1928 national elections, may prove to be more of a master than a servant. The "new and innocuous forms of entertainment" available over the radio "are very real and potent forces for good or evil in our cultural development. . . .That they are, at present, practically uncontrolled makes it all the more imperative that clear and sober thought be given them." Although the present programs are themselves excellent, for the most part, the speaking by which those programs are announced is on the

whole quite poor, despite the fact that a few announcers have very good speech.

The British Broadcasting Company has arranged for the phonetic training of its staff of broadcasters. "It is not beyond the range of possibility that the peoples of the various shires may at last be on speaking acquaintance with one another."

It will probably be better and more practical, to work for a standard of accepted speech, rather than an absolute standard of so-called correct speech. English phonetics is probably the best means to this end.

The influence of the speaking movie is even more pronounced, because of its almost unceasing repetitions. "The fact that it is likely to be heard by the less discriminating portion of the public operates to increase its evil effects...." Unfortunately, the moving picture industry of this country has not given evidence of being awake to its responsibilities. Co-operation between company officials and educators is advised. "The establishing of speech laboratories and the training of the actors to be models of good diction would do much toward revolutionizing the attitude of educated people in relation to the produets of the screen."

G. W. G.

OATES, DAVID W.: *Left Handedness in Relation to Speech Defects, Intelligence, and Achievement.* Forum of Education, 7, No. 2. June 1929. pp. 91-105.

Among the results found in this investigation, are the following:

1. "....there is a higher percentage of speech defects among left-handed than among right-handed children, the proportion being four to one.

2. "Speech defects are six times as frequent in the mixed handedness groups as in the pure handedness groups.

3. "'Crossing' definitely increases the tendency to speech defect.

4. "Nervous disability is two and a half times as frequent in the 'crossed' groups as in the 'pure' groups."

Tentative conclusions are to the effect that disturbance of a native tendency toward handedness, or "uni-lateral functioning" "is definitely related to complications of the nervous system which

may hinder the adjustments necessary for attainment of school efficiency at the level of native ability''.

G. W. G.

DANNENBERT, MARION L.: *How Does Your Child Talk?* Hygeia, 8, No. 2, February 1930, 141-142.

Defects are classified as *pseudolalia,* or false speech, and *dyslalia,* or stuttering. Most defects are initiative rather than imitative, and should be corrected as soon as noticed. The teacher must know the proper co-ordinations involved in speech, in order to direct improvement.

G. W. G.

The Drama Service Bulletin edited by BRUCE CARPENTER, Assistant Professor of English, Washington Square College, New York University, and printed by Prentice-Hall Inc., 70 Fifth Avenue, New York City, is published four times each theatrical season, for the purpose of making a general survey of the current dramatic situation, besides reviewing approximately eight important New York productions.

This bulletin fulfills its purpose quite adequately, giving the student an easy and condensed summary of what is happening in the field of drama in America.

C. C.

NEWS AND NOTES

[Please send items of personal or departmental news directly to Miss Lousene Rousseau, 30 Clinton Street, Brooklyn, N. Y.]

Among the many attractions which will draw American teachers to Europe this summer is the fourth Vienna Summer School, in connection with the University of Vienna. In addition to courses in German language and literature, kindergarten education, social welfare, art, music, and general culture, the group of courses which will appeal especially to speech teachers is that concerned with education and psychology. Psychoanalysis, Child Psychology, Gestalt Psychology, and Individual Psychology are the chief topics of these courses. Among the lecturers will be Alfred Adler, Robert Franz Arnold, Karl Bühler, Franz Cizek, Clemens Krauss, and Alfred F. Pribram. The session will begin the first of July and close the fifteenth of August. Further information can be obtained from the Institute of International Education, 2 West 45th Street, New York City.

The item in the February QUARTERLY JOURNAL OF SPEECH concerning the afternoon reading hours at the University of Wisconsin has brought word of a similar series at the University of Colorado. George F. Reynolds, of the Department of English Literature in that institution, writes in to say that their series has been in progress for ten years, beginning late in the fall of each year and closing in March. The readings are held one evening in each week, and consist of classical and modern plays, read by members of the University faculty. Among those recently read are *Oedipus Tyrannus, Pelleas and Melisande, St. Joan, The Playboy of the Western World, Cyrano de Bergerac, John Gabriel Borkman, The Miser, Tartuffe, The Tragedy of Nan, The Return of the Prodigal,* and *The Admirable Crichton.* A similar shorter course is also given in the summer session. Readings are free to the students, and the audience always numbers more than six hundred, the capacity of the University Lecture Theater.

An interesting announcement comes from the Curry School of Expression. For some years that school has had friendly relations with the Boston University School of Education, which has credited the Teacher's Diploma of the Curry School with sixty of the one hundred twenty credits required for the University degree of B. S. in Education. The arrangement has now been completed whereby a candidate for the Teacher's Diploma at the Curry School may, during the three years of his work at

that institution, carry courses in Boston University for the equivalent of another year's work, thus making it possible to complete the work for both the Teacher's Diploma and the university degree in four years.

Emerson College of Oratory will celebrate its Golden Jubilee this spring. The dates of the festivities have ben announced as May eleventh to fifteenth, thus making possible a joint program of Golden Jubilee and Commencement events. Added interest results from the fact that this occasion will also mark the Ter-centenary of the Massachusetts Bay Colony.

The Wisconsin High School Forensic Association has launched an interesting enterprise in the form of a news letter, to be published several times during the school year. Three numbers were published up to February of this year. Each number contains helpful articles on some phase of high school speech activities, written by members of the staff at the University of Wisconsin, together with valuable suggestions for the conduct of these activities. Non-members may subscribe for the bulletins at the rate of ten cents per copy.

In this same connection, many teachers throughout the country will be interested in an exceptionally complete list of selections for use as declamations prepared by the Department of Debating and Public Discussion of the University Extension Division. Requests for either of these publications should be addressed to Miss Almere Scott, at the University of Wisconsin Extension Division, Madison, Wisconsin.

The final debate in Wisconsin High School Debatng League was scheduled for the evening of March 28 at the State Capitol at Madison. It is interesting to note that Wisconsin railroads have granted reduced fares for groups of ten or more attending this debate.

Students at Miami University, Oxford, Ohio, have an exceptional opportunity for practical speech-making, for the Department of Public Speaking, under the direction of H. H. Higgins, announces to organizations in towns within a reasonable distance the availability of the students for speeches before their organizations, at no cost except travelling expenses. The class in Influencing Behavior Through Speech will prepare persuasive, informative, or entertaining talks for high schools, churches, luncheon clubs, and similar organizations. The class in Public Discussion and Debate will prepare debates upon any requested topic which is not purely local in scope and interest. Intercollegiate debates, upon the subjects chosen by the various colleges competing, may be held before any of these organizations. The type of debate, number of speakers, and length of speeches are modified to suit the requirements of the sponsoring organization.

Many dramatic organizations in American colleges and universities participated in the recent National Drama Week, which was celebrated from February 9 to February 15, the sixth day being devoted especially to "Drama and Education." This Drama Week was sponsored by the Church and Drama League, the American Theater Association, and the Church and Drama Association.

The New York Times for February 16 carried an impressive feature article describing the opening of the new McCarter Theater at Princeton. This theatre, built by the Triangle Club, cost $500,000, half of which was raised by the club, and half donated by Thomas McCarter, after whom the theatre is named. Says the *Times*: "After a quaint fashion of academic finance the donors made a gift of the building to the university and the university gives the use of the theatre to the Triangle Club." The building, designed by D. K. Este Fisher, Jr., is Gothic in design, and is devoted solely to the theatre, having no relation to academic courses in the university. It seats 1,080, and has a stage 42 feet deep and 90 feet high. Lighting equipment is the most complete possible. It is planned to bring Broadway productions to this stage from time to time. Donald Clive Stuart, who is also associated with Princeton's *Theatre Intime*, will continue to direct the work of the Triangle Club.

The State of Wisconsin has just celebrated the second Dramatic Festival, which was sponsored by the Department of Speech, the University Extension Division, and the Wisconsin Dramatic Guild. District contests were held during February, and the state tournament was held in the Bascom Theatre at the University March 4 to 8. The program there included a tournament for churches, a rural community tournament, a tournament for urban communities, a tournament of original one-act plays, a tournament for high schools whose enrollment is below four hundred, a tournament for high schools with larger enrollments, a tournament for high schools in original play writing, and a tournament for colleges. The general manager of the Dratmatic Festival was Ethel Rockwell, of the University of Wisconsin Extension Division.

The Swan, by Molnar, was recently presented by the Sock and Buskin Club of the Murray State Teachers College, Kentucky, under the direction of Miss Lillian Lee Clark.

Booth Tarkington's *Penrod* was presented recently by the Wisconsin High School, Madison, under the auspices of the Red Domino Dramatic Club with H. K. Carmichael as director.

The Eastern Public Speaking Conference will meet at Princeton on Friday and Saturday, April 25th and 26th. This year's conference marks the closing of twenty years since the first meeting, at Swarthmore in 1910. Sectional meetings on Speech Problems, Dramatics, Public Speaking and

Debate, and Interpretative Reading will be held on April 25th, and on April 26th, besides general sessions, there will be held a sectional meeting of secondary school teachers.

The final contest of the Interstate Oratorical Association will be held at Northwestern University, Evanston, Illinois, April 25, 1930.

The Linguistic Society of America has undertaken a plan for the making of a linguistic atlas and phonographic records of the present forms of spoken language in the United States and Canada. All dialect variations peculiar to localities, social groups, and different stocks will be recorded. Through the improvement of means of communication and the development of the radio and the talking pictures, the Society feels that our spoken language is being rapidly standardized. Before long it is felt that many dialects will have become extinct. Similar linguistic atlases have ben prepared in several of the European countries. Field workers will be sent into approximately 1000 representative communities and 50,000 phonographic records will be made. According to Professor Miles L. Hanley of the University of Wisconsin, a member of the Committee, it is thought that the work can be completed within a decade.

The American Academy of Arts and Letters will repeat the experiment, begun last year, of awarding a gold medal to that radio announcer whose diction is adjudged to represent the best standards in American Speech. The competition is now in progress, and will close March 31. Reguarly employed official announcers in all parts of the country are eligible for the award and judgments will be based on the following five considerations: Pronunciation, articulation, quality of tone, accent, and general cultural effect. The official jury on award will consist of the entire fifty members of the Academy, aided by an advisory committee of "distinguished university specialists in spoken and written English."

PERSONALS

Dr. and Mrs. Smiley Blanton, of the Vassar Child Education Foundation, will return in May or June from Vienna, where they have spent the past year. Dr. Blanton has been studying with Sigmund Freud.

Miss Margaret Mary McCarthy, recently of the State Normal School at Cheney, Washington, and Miss Cloyde Duval Dalzell, recently of the University of Southern California, have joined the faculty of Hunter College, New York City.

Albert R. Lovejoy, formerly head of the Department of the Drama at Washington University, and recently a member of the faculty of Comparative Literature at Columbia University, has been chosen director of the new Cambridge School of the Drama, which is affiliated with Harvard University and Radcliffe College. The Board of Governors of the new school includes Winthrop Ames, Walter Hampden, Eugene O'Neill, Percy Mackaye, Lee Simonson, Phillip George Abbott, and J. Brooks Atkinson.